



THE  
ORPHEUS

---

213 - 254











213.	O mistress mine...	...	W. A. C. Cruickshank	0	4
214.	Soldier, rest	...	Oliver King	0	3
215.	The hardy Norseman	...	R. L. de Pearsall	0	4
216.	The ladies (Toast, No. 1)	...	A. C. Mackenzie	0	2
217.	Bacchanalian	...	Theodore Distin	0	3
218.	To a brother artist (Toast, No. 2)	...	A. C. Mackenzie	0	2
219.	Sunset	...	W. A. Barrett...	0	3
220.	Shepherds, rise	...	H. Lahee	0	3
221.	Good-night	...	C. Barton	0	3
222.	Like apple blossom	...	C. H. Lloyd	0	2
223.	Peace	...	C. Lee Williams	0	2
224.	Song of the pedlar	+	C. Lee Williams	0	3
225.	There is a garden in her face	...	A. H. Brewer...	0	3
226.	Maiden fair, O deign to tell (Humorous Serenade)	...	J. Haydn	0	3
227.	The cab catch	+	A. J. Caldicott	0	4
228.	The hunt is up	...	J. L. Hatton	0	4
229.	Good-night	...	H. Goetz	0	3
230.	October song	...	H. Goetz	0	2
231.	A forest scene	...	H. Goetz	0	3
232.	Drinking song	...	H. Goetz	0	3
233.	Heave the anchor	...	W. A. Barrett...	0	4
234.	The goslings	+	J. F. Bridge	0	4
235.	The stream	...	J. P. Attwater	0	2
236.	Ode to the terrestrial globe	+	J. F. Bridge	0	3
237.	An old rat's tale	+	J. F. Bridge	0	4
238.	Cupid once upon a bed of roses	...	J. V. Roberts	0	3
239.	I prithee send me back my heart	...	King Hall	0	3
240.	The Cryer	...	King Hall	0	4
241.	A wet sheet and a flowing sea...	...	A. D. Culley	0	3
242.	Salvete cives nostri	...	A. L. Peace	0	4
243.	Echoes	...	Oliver King	0	2
244.	May Morning	...	T. Distin	0	2
245.	A soldier's song	...	Hamilton Clarke	0	3
246.	Midnight and noon	...	Hamilton Clarke	0	2
247.	Go, happy rose	...	F. Iliffe	0	3
248.	The wintry winds are blowing	...	J. Müller	0	4
249.	The three jolly pigeons	...	H. Löhr	0	4
250.	Where sunless rivers weep	...	C. L. Naylor	0	3
251.	Come, my dear one	...	J. V. Roberts	0	2
252.	A lover's counsel	...	F. H. Cowen	0	3
253.	The trysting tree	...	G. J. Bennett...	0	2
254.	I love my Jean	...	G. J. Bennett...	0	2







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TO GEORGE YOUNGER, ESQ.

# O MISTRESS MINE!

A FOUR-PART SONG FOR MEN'S VOICES

WORDS FROM SHAKESPEARE'S "TWELFTH NIGHT"

THE MUSIC COMPOSED BY

W. A. C. CRUICKSHANK,

MUS. BAC., OXON.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro moderato.*

**ALTO.** *mf* O mis - tress mine, where are you roam - ing? O, stay and

**1st TENOR.** *mf* O mis - tress mine, where are you roam - ing? O, stay . .

**2nd TENOR.** *mf* O mis - tress mine, where are you roam - ing? O, stay and

**BASS.** *mf* O mis - tress mine, where are you roam - ing? O, stay, O,

**PIANO.\*** *Allegro moderato.*

hear; . . your true love's com - ing, That can sing . . . both high and

. . and hear; your true love's com - ing, . . That can sing . . . both high and

hear; . . your true love's com - ing, That can sing . . . both high and

stay and hear; your true love's com - ing, That can sing both high . . . and

\* For practice only.



# O MISTRESS MINE.

low, . . . that can sing . . both high and low, . . . that can

low, . . . that can sing . . both high and low, can sing, . . can

low, can sing, . . can sing, can sing both high and low, . . . that can

low, can sing, . . can sing, can sing both high and low, . . . that can

sing both high and . . low, . . . that can sing both high and

sing both high and low, . . . that can sing both high and . .

sing both high and low, can sing, can sing both high and

sing both high and low, can sing, can . . sing both high and

*mf* low: . . Trip no fur - ther, pret - ty sweet - ing, Jour - neys

*mf* low: . . Trip no fur - ther, pret - ty sweet - ing, Jour - neys

*mf* low: . . Trip no fur - ther, . . pret - ty sweet - ing, Jour - neys

*mf* low: Trip no fur - ther, pret - ty, pret - ty, pret - ty sweet - ing, Jour - neys



# O MISTRESS MINE.

end . . in lov - ers' meet - ing, *mf* Ev - 'ry wise . *mf* man's son doth

end . . in lov - ers' meet - ing, Ev - 'ry wise man's

end in lov - ers' meet - ing, *mf* Ev - 'ry wise man's son . . doth

end . . in lov - ers' meet - ing, *mf* Ev - 'ry wise man's son, ev - 'ry

know, . . ev - 'ry wise man's son doth . . know, . . *rall.* Jour - neys *a tempo.*

son doth know, ev - 'ry wise man's son doth know, . . *rall.* Jour - neys *a tempo.*

know, doth know, ev - 'ry wise man's son doth know, . . *rall.* Jour - neys *a tempo.*

wise man's son, . . ev - 'ry wise man's son doth . . know, . . *rall.* Jour - neys *a tempo.*

*rall.* *f a tempo.*

end . . in lov - ers' meet - ing, *cres.* jour - neys end . . in lov - ers' meet - ing, *ff* ev - 'ry

end . . in lov - ers' meet - ing, *cres.* jour - neys end . . in lov - ers' meet - ing, *ff* ev - 'ry

end . . in lov - ers' meet - ing, *cres.* jour - neys end . . in lov - ers' meet - ing, *ff* ev - 'ry

end . . in lov - ers' meet - ing, *cres.* jour - neys end . . in lov - ers' meet - ing, *ff* ev - 'ry

end . . in lov - ers' meet - ing, *cres.* jour - neys end . . in lov - ers' meet - ing, *ff* ev - 'ry

*cres.* *ff*



# O MISTRESS MINE.

wise man's son doth know, ev - 'ry wise man's son doth know.

wise man's son doth know, ev - 'ry wise man's son doth know.

wise man's son doth know, ev - 'ry wise man's son doth know.

wise man's son doth know, ev - 'ry wise man's son doth know.

wise man's son doth know, ev - 'ry wise man's son doth know.

*mf* What . . . is love? . . 'tis not here - aft - er; Pre - sent

*mf* What . . . is love? . . 'tis not here - aft - er; Pre - sent

*mf* What . . . is love? . . 'tis not here - aft - er; Pre - sent

*mf* What . . . is love? . . 'tis not here - aft - er; Pre - sent

*mf* What . . . is love? . . 'tis not here - aft - er; Pre - sent

*cres.* joy . . brings pre - sent laugh - ter; What's to come . . is still un -

*cres.* joy brings pre - sent, pre - sent laugh - ter; What's to come . . is still un -

*cres.* joy . . brings pre - sent laugh - ter; What's to come . . is still un -

*cres.* joy brings pre - sent, pre - sent laugh - ter; What's to come is still . . un -

*cres.*



# O MISTRESS MINE.

*cres.*

- sure, . . . what's to come . . . is still un - sure, . . . what's to

- sure, . . . what's to come . . . is still un - sure, . . . what's to

- sure, is still . . . un - sure, is still . . . un - sure . . . what's to

- sure, is still . . . un - sure, is still, is still un - sure, . . . what's to

*cres.*

*cres.*

come is still un - sure, . . . what's to come is still un -

come is still un - sure, . . . what's to come is still un -

come is still un - sure, is still . . . un - sure, is still un -

come is still un - sure, is still . . . un - sure, is still un -

*cres.*

- sure. . . In de - lay . . . there lies no plen - ty; Then come

- sure. . . In de - lay . . . there lies no plen - ty; Then come

- sure. . . In de - lay there . . . lies no plen - ty; Then come

- sure. In de - lay there lies no plen - ty; Then come kiss me,

*mf*



# O MISTRESS MINE.

kiss . . me, sweet and twen - ty, Youth's a stuff . . will not en -  
 kiss . . me, sweet and twen - ty, Youth's a stuff will  
 kiss, come kiss me, sweet and twen - ty, Youth's a stuff will not, . . will  
 sweet, sweet . . and twen - ty, Youth's a stuff will not en -  
 dure, . . Youth's a stuff will not en - dure, . . In do -  
 not en - dure, . . Youth's a stuff will not en - dure, . . In do -  
 not en dure, Youth's a stuff will not en - dure, . . In do -  
 dure, . Youth's a stuff will not, will not en - dure, . . In do -  
 lay . . there lies no plen - ty; Then come kiss . . me, sweet and  
 lay . . there lies no plen - ty; Then come kiss . . me, sweet and  
 lay . . there lies no plen - ty; Then come kiss . . me, sweet and  
 lay . . there lies no plen - ty; Then come kiss . . me, sweet and

*mf*  
*mf*  
*mf*  
*mf*  
*rall.*  
*a tempo.*  
*rall.*  
*rall.*  
*rall.*  
*f a tempo.*  
*cres.*  
*cres.*  
*cres.*  
*cres.*



O MISTRESS MINE.

twen - ty, Youth's a stuff will not en - dure, youth's a stuff will not en - dure.

twen - ty, Youth's a stuff will not en - dure, youth's a stuff will not en - dure.

twen - ty, Youth's a stuff will not en - dure, youth's a stuff will not en - dure.

twen - ty, Youth's a stuff will not en - dure, youth's a stuff will not en - dure.

*Piu lento.* *a tempo.*  
O mis - tress mine, . . stay and hear, . . stay and hear. . .

*Piu lento.* *a tempo.*  
O mis - tress mine, . . stay and hear, . . stay and hear. . .

*Piu lento.* *a tempo.*  
O mis - tress mine, . . stay and hear, . . stay and hear. . .

*Piu lento.* *a tempo.*  
O mis - tress mine, . . stay and hear, . . stay and hear. . .

*Piu lento.* *a tempo.*  
O mis - tress mine, . . stay and hear, . . stay and hear. . .



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154. The Dance ... J. Otto 4d.

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## SOLDIER, REST

FOUR-PART SONG FOR MEN'S VOICES •

THE WORDS WRITTEN BY SIR WALTER SCOTT

THE MUSIC COMPOSED BY

OLIVER KING

(OP. 54, No. 4).

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante.*  
*p* *cres.*

1st TENOR.  
Sol - dier, rest ! thy war-fare o'er, Sleep the sleep that knows no breaking ; Dream of

2nd TENOR.  
*p* *cres.*  
Sol - dier, rest ! thy war-fare o'er, Sleep the sleep that knows no breaking ; Dream of

1st BASS.  
*p* *cres.*  
Sol - dier, rest ! thy war-fare o'er, Sleep the sleep that knows no breaking ; Dream of

2nd BASS.  
*p* *cres.*  
Sol - dier, rest ! thy war-fare o'er, Sleep the sleep that knows no breaking ; Dream of

PIANO.  
(ad lib.)  
*p* *cres.*

*f* *pp* *cres.*

bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier, rest ! thy war-fare

*f* *pp* *cres.*  
bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier, rest ! thy war-fare

*f* *pp* *cres.*  
bat - tled fields no more, Days of dan - ger, nights of wak - ing, Sol - dier, rest ! thy war-fare

*f* *pp* *cres.*  
bat - tled fields no more. Days of dan - ger, nights of wak - ing, Sol - dier, rest ! thy war-fare

\* May also be had for S.A.T.B. (MUSICAL TIMES, No. 551.)



# SOLDIER, REST!

o'er, Sleep the sleep that knows no breaking: Dream of bat-tled fields no more; Days of

o'er, Sleep the sleep that knows no breaking: Dream of bat-tled fields no more; Days of

o'er, Sleep the sleep that knows no breaking; Dream of bat-tled fields no more; Days of

o'er, Sleep the sleep that knows no breaking; Dream of bat-tled fields no more; Days of

dan-ger, nights of wak-ing. In our isle's enchanted hall, . . Hands un-seen thy couch are

dan-ger, nights of wak-ing. In our isle's enchanted hall, . . Hands un-seen thy couch are

dan-ger, nights of wak-ing. In our isle's enchanted hall, Hands un-seen thy couch are

dan-ger, nights of wak-ing. In our isle's enchanted hall, Hands un-seen thy couch are

strew-ing, Fai-ry strains of mu-sic fall, . . Ev-'ry sense in slum-ber

strew-ing, Fai-ry strains of mu-sic fall, . . Ev-'ry sense in slum-ber

strew-ing, Fai-ry strains of mu-sic fall, Ev-'ry sense in slum-ber

strew-ing, Fai-ry strains of mu-sic fall, Ev-'ry sense in slum-ber



# SOLDIER, REST !

The musical score is written for a voice and piano. It consists of two systems of staves. The first system contains the first two lines of the song, and the second system contains the remaining four lines. The music is in 3/4 time and B-flat major. The vocal parts are written in treble and bass clefs, while the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are written below the vocal staves. The score includes various musical notations such as triplets, dynamics (f, p, pp, dolce), and articulation marks.

dew - ing. Sol - dier, rest ! thy war - fare o'er, Dream of fight - ing fields no more ;

dew - ing. Sol - dier, rest ! thy war - fare o'er, Dream of fight - ing fields no more ;

dew - ing. Sol - dier, rest ! thy war - fare o'er, Dream of fight - ing fields no more ;

dew - ing. Sol - dier, rest ! thy war - fare o'er, Dream of fight - ing fields no more ;

Sleep the sleep that knows no break - ing, *dolce. pp.*

Sleep the sleep that knows no break - ing, Morn of toil, *dolce. pp.*

Sleep the sleep that knows no break - ing, Morn of toil, *dolce. pp.*

Sleep the sleep that knows no break - ing, Morn of

*f* *p*

*dolce. pp.* *pp*

Morn of toil, morn of toil, nor night of wak - ing.

of toil, morn of toil, nor night of wak - ing.

morn of toil, nor night of wak - ing.

toil, morn of toil, nor night of wak - ing.

*pp*



*Piu Allegro.*  
*ff Martellato.*

# SOLDIER, REST!

No rude sound shall reach thine ear,

Ar-mour's clang or war-steed

No rude sound shall reach thine ear,

Ar-mour's clang or war-steed

No rude sound shall reach thine ear,

No rude sound shall reach thine ear,

*Piu Allegro.*

*ff Martellato.*

champ - ing, Trump nor pi - broch sum-mon here,

champ - ing, Trump nor pi - broch sum-mon here,

Ar-mour's clang or war-steed champ - ing, Trump nor pi - broch sum-mon

Ar-mour's clang or war-steed champ - ing, Trump nor pi - broch sum-mon

Must'ring clan, or squadron tramp - ing, Yet the lark's shrill life . . may come At the

Must'ring clan, or squadron tramp - ing, Yet the lark's shrill life . . may come At the

here, nor sum-mon here, Yet the lark's shrill life . . may come At the

here, nor sum-mon here, Yet the lark's shrill life . . may come At the



# SOLDIER, REST!

day-break, from the fal - low, And the bit - tern sound his drum, Boom-ing

day-break, from the fal - low, And the bit - tern sound his drum, Boom-ing

day break, from the fal - low, And the bit - tern sound his drum, Boom-ing from the

day-break, from the fal - low, And the bit - tern sound his drum, and

*dim.*

*marcato.*

*dim.*

*dim.*

from . the shal - low Rud - er sounds shall none be near, Nor

from the shal - low Rud - er sounds shall none be near, Nor guards, nor

sedg y shal - low Rud - er sounds shall none be near, Nor

the bit - tern sound his drum, Rud - er sounds shall none be near, Nor

*Poco tranquillo.*

*p*

*mf*

*p*

*Poco tranquillo.*

*p*

R.H.

guards nor warders challenge here; Here's no warsteed's neigh and champing, Shouting clans, or squadrons

war - ders challenge here; Here's no warsteed's neigh and champing, Shouting clans, or squadrons

guards nor warders challenge here; Here's no warsteed's neigh and champing, Shouting clans, or squadrons

guards nor warders challenge here; Here's no warsteed's neigh and champing, Shouting clans, or squadrons

*ff*

*ff*

*ff*

*ff*



# SOLDIER, REST!

stamp-ing, shout - ing clans, Here's no warsteed's neigh and champing, *sempre ff*  
 stamp-ing, shout - ing clans, Here's no warsteed's neigh and champing, *sempre ff*  
 stamp-ing, shouting clans, or squadron's stamping, Here's no warsteed's neigh and champing, *sempre ff*  
 stamp-ing, shout - ing clans, Here's no warsteed's neigh and champing, *sempre ff*

Shouting clans, or squadron's stamping, No warsteed's champing, or squadron's stamping, *sempre ff*  
 Shouting clans, or squadron's stamping, No warsteed's champing, or squadron's stamping, *sempre ff*  
 Shouting clans, or squadron's stamping, No warsteed's champing, or squadron's stamping, *sempre ff*  
 Shouting clans, or squadron's stamping, No warsteed's champing, or squadron's stamping, *sempre ff*

*Tempo 1mo.*  
 Sol-dier, rest! thy warfare o'er, Sleep the sleep that knows no breaking; Dream of bat-tled fields no *cres. 3*  
 Sol-dier, rest! thy warfare o'er, Sleep the sleep that knows no breaking; Dream of bat-tled fields no *cres. 3*  
 Sol-dier, rest! thy warfare o'er, Sleep the sleep that knows no breaking; Dream of bat-tled fields no *cres. 3*  
 Sol-dier, rest! thy warfare o'er, Sleep the sleep that knows no breaking; Dream of bat-tled fields no *cres. 3*  
*Tempo 1mo.*



# SOLDIER, REST !

more, Days of dan-ger, nights of wak-ing, Sol-dier, rest ! thy war-fare o'er, Dream of  
 more, Days of dan-ger, nights of wak-ing, Sol-dier, rest ! thy war-fare o'er, Dream of  
 more, Days of dan-ger, nights of wak-ing, Sol-dier, rest ! thy war-fare o'er, Dream of  
 more, Days of dan-ger, nights of wak-ing, Sol-dier, rest ! thy war-fare o'er, Dream of

fight-ing fields no more ; Sleep the sleep that knows no break-ing, *dolce*.  
 fight-ing fields no more ; Sleep the sleep that knows no break-ing, Morn of toil, *dolce*.  
 fight-ing fields no more ; Sleep the sleep that knows no break-ing, Morn of  
 fight-ing fields no more ; Sleep the sleep that knows no break-ing,

Morn of toil, morn of toil, nor night of wak-ing.  
 of toil, morn of toil, nor night of wak-ing.  
 toil, morn of toil, nor night of wak-ing.  
 Morn of toil, morn of toil, nor night of wak-ing.



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134. The time for song is here ... Ferd. Rlen 2d.
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round ... Clowes Bayley 3d.  
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353. List for the breeze ... J. Goss 3d.  
354. O little harbinger of day J. Goss 3d.  
355. Hark, jolly shepherds A. H. Brewer 3d.  
356. Down in yon summer vale C. Wood 3d.  
357. Hymn before action H. W. Davies 3d.  
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THE HARDY NORSEMAN'S HOUSE  
OF YOREA NORSE NATIONAL SONG  
SET IN FOUR PARTS TO ENGLISH WORDSBY  
R. L. DE PEARSALL, ESQ.,  
(OF WILLSBRIDGE).

LONDON: NOVELLO AND COMPANY, LIMITED. AND NOVELLO, EWER AND CO., NEW YORK.

*Risoluto.*

PIANO. *f*

ALTO.

1st TENOR (Sve. lower).

2nd TENOR (Sve. lower).

BASS. *f*

Sea.

The har - dy Norseman's house, of yore, Was on the foam-ing wave! And

there he ga - ther'd bright re - nown, The bra - vest of the brave!

there he ga - ther'd bright re - nown, The bra - vest of the brave!

there he ga - ther'd bright re - nown, The bra - vest of the brave!

there he ga - ther'd bright re - nown, The bra - vest of the brave!

This Part-song may be had, in the key of B flat, for Soprano, Alto, Tenor, and Bass, according to the original arrangement by R. L. De Pearsall, Esq. Price 4d



THE HARDY NORSEMAN'S HOUSE OF YORE.

*cres.*

*p* Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

*p* Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

*p* Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

*p* Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

*cres.*

*p* Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

*p* Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

*p* Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*

*p* Oh! ne'er should we for - get our sires, Wher - e - ver we may be! They *cres.*



# THE HARDY NORSEMAN'S HOUSE OF YORE.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

brave - ly won a gal - lant name, And rul'd the stor - my sea.

What

What

What

What

8va.

though our pow'r be weak - er now Than it was wont to be, When

though our pow'r be weak - er now Than it was wont to be, When

though our pow'r be weak - er now Than it was wont to be, When

though our pow'r be weak - er now Than it was wont to be, When

8



THE HARDY NORSEMAN'S HOUSE OF YORE.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

bold - ly forth our fa - thers sail'd, And con-quer'd Nor - man - die.

We still may sing their deeds of fame, In thrill-ing har - mo - ny; For

We still may sing their deeds of fame, In thrill-ing har - mo - ny; For

We still may sing their deeds of fame, In thrill-ing har - mo - ny; For

We still may sing their deeds of fame, In thrill-ing har - mo - ny; For

they did win a gal - lant name, And rul'd the stor - my sea.

they did win a gal - lant name, And rul'd the stor - my sea.

they did win a gal - lant name, And rul'd the stor - my sea.

they did win a gal - lant name, And rul'd the stor - my sea.



# THE HARDY NORSEMAN'S HOUSE OF YORE.

The musical score is arranged in three systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. Dynamics include *mf* (mezzo-forte) and *cres.* (crescendo). The lyrics are printed below the vocal staves.

**System 1:**

We still may sing their deeds of fame, In thrill-ing har-mo-ny; For  
 We still may sing their deeds of fame, In thrill-ing har-mo-ny; For  
 We still may sing their deeds of fame, In thrill-ing har-mo-ny; For  
 We still may sing their deeds of fame, In thrill-ing har-mo-ny; For

**System 2:**

they did win a gal-lant name, And rul'd the stor-my sea.  
 they did win a gal-lant name, And rul'd the stor-my sea.  
 they did win a gal-lant name, And rul'd the stor-my sea.  
 they did win a gal-lant name, And rul'd the stor-my sea.

**System 3:**

(This system contains only the piano accompaniment grand staff, which continues the musical theme from the previous systems.)

NOTE.—This melody was given to me by the late Joseph Panny, of Vienna, who heard it at a family festival, in the interior of Norway, and noted it on the spot. It was there described to him as a very ancient popular song, referable to the times of the Kempsen or Sea Kings, and as being always sung with the greatest enthusiasm. The words, for want of better, are my own, founded on a rough guess at what the original Norse might mean; for, being able to make out but a word or two here and there, I could not pretend to translate it.—R. L. P.



# PART-SONGS & CHORUSES

## FOR

# MEN'S VOICES.

<b>Arne.</b> —Rule, Britannia .. .. 1d.	<b>Dyne.</b> —Fill the bowl with rosy wine .. 1s.	<b>Monk, E. G.</b> —Cricketer's song .. 2d
<b>Atterbury.</b> —Adieu, ye streams .. 1½d.	<b>Este.</b> —How merrily we live .. 1½d.	— Good night, beloved .. 1½d
<b>Auber.</b> —Comrades, fill your glasses .. 4d.	— Tonic Sol-fa, 1d.	<b>Mozart.</b> —O Isis and Osiris .. 1d.
<b>Barnby.</b> —God save the King .. 2d.	<b>Evans, C.</b> Beauties, have you seen a toy? 2d	<b>Nägeli &amp; Pfeiffer.</b> —Eighty-one Part- songs and Choruses .. 2s.
— Tonic Sol-fa, 1d.	<b>Festa.</b> Down in a flowery vale .. 1½d.	<b>Nethercliff.</b> —The happy shepherd swain .. 1½d
<b>Battishill.</b> —Come, bind my hair .. 3d.	<b>Fleming.</b> —Integer Vitæ .. .. 4d.	<b>Parry.</b> —Come, fairies, trip it on the grass .. 3d
<b>Beale.</b> —This pleasant month of May .. 1½d.	<b>Garrett.</b> —Hope. Choruses in Waltz form .. 6d.	<b>Paxton.</b> —Breathe soft, ye winds .. 1d
<b>Beaumont, H.</b> —Empress of the Night 3d.	<b>Geminiani.</b> —Gently touch the warb- ling lyre .. 1½d.	— How sweet, how fresh .. 1d
<b>Beethoven.</b> —Oh, what delight .. 3d	<b>Gross.</b> —The Emigrant Ship .. 1d	<b>Pearsall.</b> —Mihi est propositum .. 2d
— Deep in a forest .. 1s	<b>Gluck.</b> —The Gods their anger turn away 2d.	— O! all ye ladies fair and true .. 2d
— Now warlike deeds .. 1s.	<b>Ham, A.</b> —Who is Sylvia? .. 2d.	— O who will o'er the downs .. 4d
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<b>Bellini.</b> —When yonder bugle calls .. 1d.	— April showers .. .. 3d.	— The praise of good wine .. 2d
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— Not yet gone .. .. 1d.	— Beware, beware .. 3d.	— There is a Paradise on earth .. 3d
<b>Benedict.</b> —A drinking song .. 3d.	— Busy, curious, thirsty fly .. 2d.	— The river spirit's song .. 3d
— Bless'd be the home .. 2d.	— Good night, beloved .. 2d.	— The red wine flows .. 2d
<b>Benet.</b> —Weep, silly soul .. 2d.	— I loved a lass, a fair one .. 4d.	<b>Phillips.</b> —To our next merry meeting 1½d
<b>Bernor.</b> —The Student's greeting .. 2d.	— I loved her .. 3d.	<b>Prendergast, A. H. D.</b> —The Robin .. 3d
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— E'en as the sun .. 1½d.	— Stars of the summer night .. 3d.	— Or, together, price 6d.
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— Foresters, sound the cheerful horn 1½d	— Tonic Sol-fa, 1½d.	<b>Rodwell, G. H.</b> —Yes! brothers, yes! .. 1d
— Give me a cup of the grape's bright dew. A.A.T.T.B.B. with Cho. <i>ad lib.</i> 1s.	— The happiest land .. .. 3d.	<b>Rossini.</b> —Protect us, ye powers .. 1½d
— Give me a cup of the grape's bright dew. A.T.B. .. 1s.	— The hemlock tree .. .. 4d.	— Sir, we humbly thank your honour .. 1½d
— Hark! hark! each Spartan hound 1s.	— The hunt is up .. .. 4d.	<b>Schneider.</b> —Monody on Mendelssohn 1½d
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— I gave my harp .. .. 1½d.	— Tonic Sol-fa, 1½d.	— Return, blest days .. 2d
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— Now to the forest .. 1½d.	— The Lye .. .. 3d.	<b>Spofforth.</b> —Come, bounteous May .. 2d
— Oh! bold Robin Hood .. 3d.	— The sailor's song .. 3d.	— Hail, smiling morn .. 1½d
— Push about the bottle, boys .. 1½d.	— The village blacksmith .. 3d.	— Health to my dear .. 1½d
— Sleep, gentle lady .. 1½d.	— The way to build a boat .. 4d.	— Marked you her eye .. 1½d
— Sportive little trifter .. .. 1d.	— Warrior's song .. 3d.	— My dear mistress had a heart .. 3d
— Stand! who's there? .. 1½d.	— Tonic Sol-fa, 1d.	<b>Stevens.</b> —Crabbed age and youth .. 1½d
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— The tiger couches .. 2d.	— Tonic Sol-fa, 1d.	<b>Stirling.</b> —All among the barley .. 1½d
— The winds whistle cold .. 1½d.	<b>Horsley.</b> —By Celia's arbour .. 1½d.	— Friendship, love, and truth .. 1½d
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— To see his face .. 1½d.	— Nymphs of the forest .. 1½d.	<b>Tilleard.</b> —Wellington .. 1d
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— Who first will strike the deer? 1½d.	— Shortest and longest .. 3d.	<b>Verdi.</b> —Hush, in silence .. 2d
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	— Tonic Sol-fa, 1½d.	
	— Fair Semel's high-born son .. 6d.	
	— Thou comest here to the land .. 6d.	

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## THE LADIES

TOAST No. 1

DEDICATED TO THE  
NATIONAL SOCIETY OF PROFESSIONAL MUSICIANSTHE WORDS WRITTEN BY  
STEPHEN S. STRATTONTHE MUSIC COMPOSED BY  
A. C. MACKENZIE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Moderato.* *mf*

1st TENOR. The La - dies ! God bless . . them ! . .

2nd TENOR. The La - dies ! God bless . . them ! . .

1st BASS. The La - dies ! God bless . . them ! . . For they are the beacons that

2nd BASS. The La - dies ! God bless . . them ! . . For they are the beacons that

*Moderato.* *f* *mf* *f*

PIANO.

*mf* *p* *mf* *p*

For they are the beacons that shine on our way ; As mo - ther, or

*mf* *p* *mf* *p*

For they are the beacons that shine on our way ; As mo - ther, or

*p* *mf* *p* *mf* *p*

shine on our way, For they are the beacons that shine on our way ; As mo - ther, or

*p* *mf* *p* *mf* *p*

shine on our way, For they are the beacons that shine on our way ; As mo - ther, or



# THE LADIES.

sis - ter, or wife, . . The so - lace and joy of our life, . . The

sis - ter, or wife, . . The so - lace and joy of our life, . . The

sis - ter, or wife, . . The so - lace and joy of our life, . . The

sis - ter, or wife, . . The so - lace and joy of our life, . . The

so - lace and joy of our life, . . To wo - man, . . like

so - lace and joy of our life, . . To wo - man, . . like

so - lace and joy of our life, . . To wo - man, . . like

so - lace and joy of our life, . . To wo - man, . . like

Love, ev - er young, like Love, ev - er young, Let the toast with all hon - our, all

Love, ev - er young, like Love, ev - er young, Let the toast with all hon - our, all

Love, ev - er young, like Love, ev - er young, Let the toast with all hon - our, all

Love, ev - er young, like Love, ev - er young, Let the toast with all hon - our, all



# THE LADIES.

Let the toast with all hon - our be sung! From her  
 hon - our be sung, Let the toast with all hon - our be sung! From her  
 our be sung, Let the toast with all hon - our be sung! From her eyes,  
 hon - our be sung, Let the toast with all hon - our be sung; From her

eyes, from her eyes Cu - pid flash - es his darts, That thrill, . . while they  
 eyes, from her eyes Cu - pid flash - es his darts, That thrill, . . while they  
 from her eyes Cu - pid flash - es his darts, That thrill, . . while they  
 eyes, from her eyes, Cu - pid flash - es his darts, That thrill, . . while they

cap - ture our hearts, while they cap - ture our  
 cap - ture our hearts, while they cap - ture our hearts, while they cap - ture our  
 cap - ture our hearts, while they cap - ture our hearts, while they cap - ture our  
 cap - ture our hearts, . . while they cap - ture our



THE LADIES.

hearts. . . True hom-age to all let us  
 hearts. . . True hom-age to all let us  
 hearts. . . True hom-age to all, . . True hom-age to all let us  
 hearts. . . True hom-age to all, . . True hom-age to all let us

pay, . . let us pay : . . The La-dies, the La-dies! God bless . .  
 pay, . . let us pay : . . The La-dies, the La-dies! God bless . .  
 pay, . . let us pay : . . The La-dies, the La-dies! God bless . .  
 pay, . . let us pay : . . The La-dies, the La-dies! God bless

them, . . the La-dies! God bless them, God bless them for aye, God bless them for aye.  
 them, . . the La-dies! God bless them, God bless them for aye, God bless them for aye.  
 them, . . the La-dies! God bless them, God bless them for aye, God bless them for aye.  
 them, . . the La-dies! God bless them, God bless them for aye, God bless them for aye.



## BACCHANALIAN

COMPOSED BY

THEODORE DISTIN.

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226. Maiden fair, O deign to tell ... J. Haydn 3d.



# BACCHANALIAN

FOUR-PART SONG

THE WORDS WRITTEN BY ABRAHAM COWLEY (A.D. 1636)

THE MUSIC COMPOSED BY

THEODORE DISTIN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

**Musical Score for "The Thirtieth Psalm"**

The score is written for four parts: Alto, Tenors (1st and 2nd), Bass, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

- Alto:** The vocal part begins with a rest followed by a single note on G4, marked *pp*. The lyrics are "The".
- 1st TENOR:** The vocal part begins with a rest followed by a melodic phrase starting on F4, marked *lightly.* and *pp*. The lyrics are "The thirs - ty earth soaks up . . the rain, the thirs - ty earth soaks up . . the rain, the".
- 2nd TENOR:** The vocal part begins with a rest followed by a melodic phrase starting on D4, marked *pp*. The lyrics are "The thirs-ty earth soaks up . . the rain, the".
- BASS:** The vocal part consists of whole rests throughout the visible measures.
- PIANO:** The piano accompaniment features a continuous eighth-note melody in the right hand, starting on F4, and a supporting bass line in the left hand. It is marked *pp*.

The tempo/mood marking at the bottom left is **♩ = 120.**

thirs-ty earth soaks up . . the rain, And drinks and gapes for drink a - gain; The

thirs-ty earth soaks up . . the rain, And gapes . . . for drink . . a - gain; The

thirs-ty earth soaks up the rain, And gapes . . . for drink a - gain; The

And gapes for drink a - gain, for drink a - gain; The



# BACCHANALIAN.

*legato.*

plants suck in the earth, and are With con-stant drink-ing fresh and fair, The

plants suck in the earth, and are With con-stant

plants suck in the earth, and are With con-stant drink-ing fresh and fair, with

plants suck in the earth, and are With

*sf*

plants suck in the earth, and are With con-stant drink-ing fresh and fair.

drink-ing fresh and fair, With con-stant drink-ing fresh and fair. The

drink-ing fresh and fair, With con-stant drink-ing fresh and fair.

drink-ing fresh and fair, With con-stant drink-ing fresh and fair. The

*f* *mf*

which one would think, the sea it-self Should

sea it-self, which one would think, Should

which one would think, which one would think, Should

sea it-self, the sea it-self Should



# BACCHANALIAN.

have but lit - tle need to drink, Drinks ten thou - sand riv - ers up, So

have but lit - tle need to drink, Drinks ten thou - sand riv - ers up, So

have but lit - tle need to drink, Drinks ten thou - sand riv - ers up, So

have but lit - tle need to drink, Drinks ten thou - sand riv - ers up, So

fill'd that they o'er - flow the cup, so fill'd that they o'er - flow the cup.

fill'd, so fill'd . . . that they . . . o'er - flow the cup.

fill'd, so fill'd . . . that they . . . o'er - flow the cup.

fill'd, so fill'd, . . . so fill'd that they o'er - flow the cup.

*Scherzando.*

(And one would guess, By's drunk - en, fie - ry face, no less)

The bu - sie sun *cres.*

(And one would guess, By's drunk - en, fie - ry face, no less)

*Scherzando.*

*f* *cres.*



# BACCHANALIAN.

Drinks up the sea, and when h'as done, The moon and stars drink up the sun; They

Drinks up the sea, and when h'as done, The moon and stars drink up the sun; They

Drinks up the sea, and when h'as done, The moon and stars drink up the sun; They

Drinks up the sea, and when h'as done, The moon and stars drink up the sun;

*con anima.* drink and dance by their own light, They drink and re-vel all the night, They

drink, they drink and dance, They drink and re-vel all the night, They

drink and dance by their own light, They drink and re-vel all the night, They

*sostenuto.* They

*sostenuto.* drink and dance by their own light, They dance, they

dance by their own light, They drink and re-vel all the night, they

dance by their own light, They drink and re-vel all the night, they

dance they

*sostenuto.*



BACCHANALIAN.

drink . . and dance, . . they drink and dance by their own light, They  
 drink . . and dance, they drink and dance . . by their own light, They  
 drink and dance, they dance, . . they drink and dance by their own light, They  
 drink . . and dance . . by their own light, . . They

drink and rev - el all . . the night. *rall.* *mf* No-thing in Na - ture's so - ber found,  
 rev - el all the night. *rall.* *mf* No-thing in Na - ture's so - ber found,  
 drink and rev - el all the night. *rall.* *mf* No-thing in Na - ture's so - ber found,  
 drink and rev - el all the night. *rall.* *mf* No-thing in Na - ture's so - ber found,

*molto rit. e marcato.* But an e - ter - nal "Health" goes round. *Tempo lmo.*  
 But an e - ter - nal "Health" goes round. *giovale.* Fill up the bowl, then,  
 But an e - ter - nal "Health" goes round. Fill up the bowl, then,  
 But an e - ter - nal "Health" goes round. *molto rit. e marcato.* *Tempo lmo. giovale.*



# BACCHANALIAN.

*ff sempre.*  
 Fill up the bowl, then, fill . . it high, Fill all the glass - es  
*ff sempre.*  
 fill . . it high, Fill up the bowl, then, fill . . it high, Fill all the glass - es  
*ff sempre.*  
 fill . . it high, Fill up the bowl, then, fill . . it high, Fill all the glass - es  
*ff*  
 Fill up the bowl, then, fill . . it high,

*con forza. ff*  
 there, . . for why Should ev - 'ry crea - ture drink but I; Why, why,  
*ff*  
 there, . . for why Should ev - 'ry crea - ture drink but I; Why, why,  
*ff*  
 there, for why Should ev - 'ry crea - ture drink but I; Why, why,  
*ff*  
 for why Should ev - 'ry crea - ture drink but I; Why, why,

*lunga. Lento.*  
 why, why? Why, men of mor - als, tell . . me why?  
 why, why? Why, men of mor - als, tell . . me why?  
 why, why? Why, men of mor - als, tell . . me why?  
 why, why? Why, men of mor - als, tell . . me why?  
*lunga. Lento.*



# PART-SONGS & CHORUSES

## FOR

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	— Thou comest here to the land .. 6d.	

LONDON & NEW YORK: NOVELLO, EWER AND CO.



## TO A BROTHER ARTIST

TOAST No. 2

THE WORDS WRITTEN BY  
STEPHEN S. STRATTONTHE MUSIC COMPOSED BY  
A. C. MACKENZIE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 &amp; 81, QUEEN STREET (E.C.); also in New York.

*Andante.*

1st TENOR. *mf* In a Lov-ing Cup, To the brim fill'd-up, *f* We pledge thee, friend, to - night! *p* Wo

2nd TENOR. *mf* In a Lov-ing Cup, To the brim fill'd-up, *f* We pledge thee, friend, to - night! *p* Wo

1st BASS. *mf* In a Lov-ing Cup, To the brim fill'd-up, *f* We pledge thee, friend, to - night! *p* Wo

2nd BASS. *mf* In a Lov-ing Cup, To the brim fill'd-up, *f* We pledge thee, friend, to - night! *p* Wo

*Andante.*

PIANO. *mf* wish thee Health, Long - life, and Wealth, And ev - 'ry true do - light, *f* and ev' - ry

wish thee Health, Long - life, and Wealth, And ev - 'ry true do - light, *mf* and ev' - ry

wish thee Health, Long life, and Wealth, And ev - 'ry true do - light, and ev - 'ry true, and ev - 'ry

wish thee Health, Long - life, and Wealth. And ev - 'ry true do - light, *mf* and ev - 'ry true, and ev - 'ry



# TO A BROTHER ARTIST.

*f* *Allegretto.*

true . . de - light! . . In song do we greet thee, our bro - ther in

true . . de - light! . . In song do we greet thee, our bro - ther in

true . . de - light! . . In song do we greet thee, our bro - ther in

*calando.* true . . de - light! . . In song do we greet thee, our bro - ther in

*calando.* true . . de - light! . . In song do we greet thee, our bro - ther in

*f* *Allegretto.*

art: . . In song we ex - tol thee, ere from thee we part; For mu - sic di -

art: . . In song, we ex - tol thee, ere from thee we part; For mu - sic di -

art: . . In song, we ex - tol thee, ere from thee we part; For mu - sic di -

art: . . In songs, we ex - tol thee, ere from thee we part; For mu - sic di -

art: . . In songs, we ex - tol thee, ere from thee we part; For mu - sic di -

*mf* *p*

- vine . . is friendship's true . . tongue, And good fel - low-ship's vows must ev - er . . be

- vine . . is friendship's true . . tongue, And good fel - low-ship's vows must ev - er . . be

- vine . . is friendship's true . . tongue, And good fel - low-ship's vows must ev - er . . be

- vine is . . friend - ship's true tongue, And good fel - low-ship's vows must ev - er . . be

- vine is . . friend - ship's true tongue, And good fel - low-ship's vows must ev - er . . be

*p* *mf* *accel.* *f*

*p* *mf* *accel.* *f*

*p* *mf* *accel.* *f*

*p* *mf* *accel.* *f*

*p* *mf* *accel.* *f*



TO A BROTHER ARTIST.

sung! Then a cheer for our toast! Hip hurrah, hip hurrah,  
 sung! Then a cheer for our toast! Hip hurrah, hip hurrah,  
 sung! Then a cheer for our toast! Hip hurrah, hip hurrah,  
 sung! Then a cheer for our toast! Hip hurrah, hip hurrah,

*mf lightly.*  
 hip hurrah, hip hurrah, hip hurrah, hip hurrah, hip hurrah, hip hurrah, hip hurrah, hip hurrah,  
*mf lightly.*  
 Hip hurrah, hip hurrah, hip hurrah, hip hurrah, hip hurrah, hip hurrah,  
*mf*  
 And let our glad voices re-  
*mf*  
 And let our glad voices re-  
*lightly.*  
*mf*  
*mf*

*mf*  
 hip hurrah, hip hurrah, hip hurrah, And let our glad voices re-  
*mf*  
 hip hurrah, hip hurrah, hip hurrah, And let our glad voices re-  
*lightly.*  
 e - cho a - far! Hip hurrah, hip hurrah, hip hurrah, hip hurrah, hip hurrah,  
*mf*  
 e - cho a - far! Hip hurrah, hip hurrah, hip hurrah, hip hurrah, hip hurrah,  
*mf*



TO A BROTHER ARTIST.

*cres.* *Spoken.* *Tempo lmo.*

e - cho a - - far ! Hip hur-rah ! In a

e - cho a - - far ! Hip hur-rah ! In a

hip hurrah, hip hurrah, hip hurrah, hip hurrah, Hip hur-rah ! In a

hip hurrah, hip hurrah, hip hurrah, hip hurrah, Hip hur-rah ! In a

*Tempo lmo.*

*mf.*

*f*

Lov - ing Cup, To the brim fill'd-up, We pledge thee, friend, to - night ! We wish thee Health, Long-

Lov - ing Cup, To the brim fill'd-up, We pledge thee, friend, to - night ! We wish thee Health, Long-

Lov - ing Cup, To the brim fill'd-up, We pledge thee, friend, to - night ! We wish thee Health, Long-

Lov - ing Cup, To the brim fill'd-up, We pledge thee, friend, to - night ! We wish thee Health, Long-

*f* *p*

*p* *rit.*

- life and Wealth, And ev - 'ry true de - light, and ev - 'ry true de - light !

- life and Wealth, And ev - 'ry true de - light, and ev - 'ry true de - light !

- life and Wealth, And ev - 'ry true de - light, and ev - 'ry true de - light !

- life and Wealth, And ev - 'ry true de - light, and ev - 'ry true de - light !

*p* *rit.*



## SUNSET

COMPOSED BY

W. A. BARRETT.

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To be Continued.







## SUNSET

FOUR-PART SONG

WORDS AND MUSIC BY

W. A. BARRETT,

MUS. DOC.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.); and 80 &amp; 81, QUEEN STREET (E.C.); also in New York.

*Moderato.* *mf*

ALTO.

1st TENOR.

2nd TENOR.

BASS.

PIANO.  
(For practice only.)

*pp* *mf*

*Moderato.*

*dim.*

herds - man winds his horn, .. Ev - 'ry bird is in its nest,

*dim.*

herds - man winds .. his horn, Ev - 'ry bird is in its nest, ..

*dim.*

herds - man winds .. his horn, Ev - 'ry bird is in its nest,

*dim.*

the sun to rest, Ev - 'ry bird is in its nest,

*dim.* *p*



# SUNSET.

*mf* Shel - ter'd by . . the friend - ly thorn, *mf* In . . the

*mf* Shel - ter'd by the friend - ly thorn, *mf* In the

*mf* Shel - ter'd by the friend - ly thorn, *mf* In . . . the

*mf* Shel - ter'd by the friend - ly thorn, *mf* In the

*cres.* wood the black - bird sings *f* Fare - well songs to

*cres.* wood the black - bird sings . . *f* Fare - well songs to

*cres.* wood the black - bird sings *f* Fare - well songs to

*cres.* wood the black - bird sings *f* Fare - well songs to

*dim.* dy - ing day, . . *mf* As . . at morn he *cres.* hail'd . . the

*dim.* dy - ing day, . . *mf* As at morn he *cres.* hail'd . . the

*dim.* dy - ing day, . . *mf* As at morn he *cres.* hail'd the

*dim.* dy - ing day, As at morn he *cres.* hail'd the



SUNSET.

*f* dawn, So at night he *dim.* chants his lay.

*f* dawn, So at night he *dim.* chants his lay.

*f* dawn, So at night he *dim.* chants his lay.

*f* dawn, So at night he *dim.* chants his lay.

*f* *dim.*

*p* Flow' - ry . . o - dours fill the air, *cres.* All is

*p* Flow' - ry . . o - dours fill the air, *cres.* All is

*p* Flow' - ry o - dours fill the air, *cres.* All is

*p* Flow' - ry o - dours fill the air, *cres.* All is

*p* *cres.* *p*

*p* calm, and sweet, and fair, all is calm, and sweet, and fair, *slentando.*

*p* calm, and fair, all is fair, *slentando.*

*p* calm, and sweet, and fair, all is calm, and sweet, and fair, *slentando.*

*p* calm, and sweet, and fair, all is calm, and sweet, and fair, *slentando.*

*p* *slentando.*



# SUNSET.

*a tempo.* *mf*

Slow - ly . . sinks . . the sun . . to . . rest, . . slow - ly . .

Slow - ly . . sinks . . the sun . . to . . rest, . . slow - ly . .

Slow - ly . . sinks . . the sun, . .

*a tempo.* *mf*

sinks the sun to rest. *pp* Cast thy care, think not grief *f*

sinks . . the sun . . to . . rest. *pp* Cast thy care, think not grief *f*

sinks . . the sun . . to . . rest. *pp* Cast thy care, think not grief *f*

the sun to rest. *pp* Cast thy care, think not grief *f*

comes with the mor - row, Let thy heart find re - lief from its own

comes with the mor - row, Let thy heart find re - lief from its own

comes with the mor - row, Let thy heart find re - lief from its own

comes with the mor - row, Let thy heart find re - lief from its own



# SUNSET.

The musical score is written for a voice and piano. It consists of two systems of music. The first system contains four vocal staves and two piano staves. The lyrics for the first system are: "sor - row, Trust all to Him Who gave Thee breath, Nor yield thy -". The second system also contains four vocal staves and two piano staves. The lyrics for the second system are: "self . . . to sad - ness. He cares for thee . . . in". The third system contains four vocal staves and two piano staves. The lyrics for the third system are: "life and death, And fills thy soul . . . with glad - ness.". The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings like *p*, *f*, *cres.*, and *rall.*. There are also performance instructions like *dolce.* and *p*.

sor - row, Trust all to Him Who gave Thee breath, Nor yield thy -

sor - row, Trust . . all to Him Who gave Thee breath, Nor yield thy -

sor - row, Trust all to Him Who gave Thee breath, Nor yield thy -

sor - row, Trust all to Him Who gave Thee breath, Nor yield . . .

self . . . to sad - ness. He cares for thee . . . in

self . . . to sad - ness. He . . . cares for thee in

self, thy - self to sad - ness. He cares for thee in

to sad - ness. He . . . cares for thee in

life and death, And fills thy soul . . . with glad - ness.

life and death, And fills thy soul . . . with glad - ness.

life and death, And fills thy soul . . . with glad - ness.

life and death, And fills thy soul . . . with glad - ness.

life and death, And fills thy soul . . . with glad - ness.



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SHEPHERDS, RISE! AND SHAKE OFF  
SLEEP

GLEE FOR MALE VOICES

THE WORDS WRITTEN BY BEAUMONT AND FLETCHER (1610)

MUSIC COMPOSED BY

H. LAHEE.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*With spirit.*

ALTO.  
1st TENOR.  
2nd TENOR.  
BASS.

Shep-herds, rise! . . rise! . . rise! . . and shake, rise! . .

Shep-herds, rise! shep-herds, and shake, rise and

Shep-herds, rise! shep herds, and shake, rise . . and

Shep-herds, rise! shep-herds, and shake, rise and

PIANO.  
♩ = 160.  
*For rehearsal only.*

*f*

. . . and shake, and shake off sleep, See . . the blush-ing morn doth peep, . .

shake, and shake off sleep, See the blush - ing morn, the

shake, and shake off sleep, See the blush - ing morn, the

shake, and shake off sleep, See, . . . . .

*p*

N.B.—This Glee obtained the Prize of Ten Guineas offered by the Apollo Griffin Glee Club, 1889.



SHEPHERDS, RISE! AND SHAKE OFF SLEEP.

the morn doth peep, see, see the blush-ing morn doth peep, see,  
 blush-ing morn doth peep, see, see, see,  
 blush-ing morn doth peep, see, see the blush-ing morn doth peep, see,  
 see, see, the blush-ing morn doth peep, see,

see the blush-ing morn doth peep Through your win - dows, while the  
 see the blush-ing morn doth peep Through your win - dows,  
 see the morn doth peep Through your win - dows,  
 see the morn doth peep Through your win - dows,

sun To the moun-tain-tops has run,  
 while the sun To the moun-tain-tops has run,  
 while the sun To the moun-tain-tops has  
 while the sun To the moun-tain-tops has



SHEPHERDS, RISE! AND SHAKE OFF SLEEP.

to the moun-tain-tops has run, See the  
to the moun-tain-tops has run, See the  
run, to the moun-tain-tops has run, See the  
run, to the moun-tain-tops has run, See the

*p*

blush-ing morn doth peep Thro' your win-dows, while the sun to the moun-tain-tops has  
blush-ing morn doth peep Thro' your win-dows, while the sun to the moun-tain-tops has  
blush-ing morn doth peep Thro' your win-dows, while the sun to the moun-tain-tops has  
blush-ing morn doth peep Thro' your win-dows, while the sun to the moun-tain-tops has

*pp*

run, to the moun-tain-tops has run. Up! up! up! up! ye la-zy  
run, to the moun-tain-tops has run. Up! up! up! up! ye la-zy  
run, to the moun-tain-tops has run. Up! up! up! up! ye la-zy  
run, to the moun-tain-tops has run. Up! up! up! up! ye la-zy

*f*



SHEPHERDS, RISE! AND SHAKE OFF SLEEP.

swains, up, up, up, up! . . ye la - zy swains, up, up! ye  
 swains, up, up, up! ye la - zy, la - zy swains, up, up! ye  
 swains, up, up, up! ye la - zy, la - zy swains, up, up! ye  
 swains, ye la - zy swains, up, up! ye la - zy, la - zy swains, up, up! ye

la - zy, la - zy swains, up, up! ye la - zy, la - zy swains, up, up, up!  
 la - zy, la - zy swains, ye swains, up, up, up,  
 la - zy, la - zy swains, up, up! ye la - zy, la - zy swains, up, up,  
 la - zy, la - zy swains, up, up, up,

up, up, up, up! Clasp your cloaks fast, lest they yield To the bit-ter north-east  
 up, up, up! Clasp your cloaks fast, . . lest . . they  
 up, up, up, up! Clasp your cloaks fast, . . lest they  
 up, up, . . up! . . Clasp your cloaks fast, lest they



SHEPHERDS, RISE! AND SHAKE OFF SLEEP.

wind, clasp . . . your cloaks fast, lest they yield To the  
 yield, clasp your cloaks . . . fast, . . . fast, . . . fast, . . .  
 yield, clasp your cloaks fast, lest they yield To . . .  
 yield, clasp your cloaks fast, lest they yield To the bit - ter north-east wind, To the

ri - ten - u - to. *Slow, and with expression.*  
 bit - ter north-east wind. . . . Feed your faith - ful dogs and  
 . . . lest . . . they yield. . . . Feed your faith - ful dogs . . . and  
 . . . the north-east wind. . . . Feed your faith - ful dogs and  
 bit - ter north-east wind. . . . Feed your faith - ful dogs . . . and  
 ri - ten - u - to. *Slow, and with expression.* 72.

pray, pray Heaven to keep you from de - cay. So un - fold, and then a -  
 pray Heaven to keep you from de - cay. So un - fold, and then a -  
 pray Heaven to keep you from de - cay. So un - fold, and then a -  
 pray Heaven to keep you from de - cay. So un - fold, and then a -



# SHEPHERDS, RISE! AND SHAKE OFF SLEEP.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The lyrics for the vocal parts are: "way, so un - fold, and then a - way, so un - fold, and way, so . . un - fold, and then a - way, so . . un - fold, and way, so un - fold, and then a - way, so un - fold, . . and way, so un - fold, and then a - way, so un - fold, and". The piano part features a steady accompaniment with a *pp* (pianissimo) dynamic marking.

Second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics for the vocal parts are: "then a - way, so un - fold, and then a - way, so . . un - then . . a - way, . . so un - fold, and then a - way, . . so un - then a - way, . . so un - fold, and then a - way, . . so un - then a - way, so . . un - fold, and then a - way, . . .". The piano accompaniment continues with a similar rhythmic pattern.

Third system of the musical score. It begins with the instruction "Quicker." and a change to 3/4 time. The lyrics for the vocal parts are: "fold, and then a - way, a - way, a - way, a - way! . . fold, and then a - way, a - way, a - way, a - way! . . fold, and then a - way, a - way, a - way, a - way! . . a - way, a - way, a - way!". The piano part also changes to 3/4 time and features a more active accompaniment. The system concludes with the instruction "Quicker." and a tempo marking of "♩ = 168.".



# THE ORPHEUS—(continued).

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## GOOD-NIGHT

A FOUR-PART SONG

THE WORDS WRITTEN BY SHELLEY

THE MUSIC COMPOSED BY

CLAUDE BARTON.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 30 &amp; 31, Queen Street (E.C.); also in New York

*Andante con moto.*

ALTO. *pp* Good - night, good - night! Ah no, the night is ill which sev - ers

1st TENOR. *pp* Good - night, good - night! Ah no, the night is ill which sev - ers

2nd TENOR. *pp* Good - night, good - night! Ah no, the night is ill which sev - ers

BASS. *pp* Good - night, good - night! Ah no, the night is ill which sev - ers

*Andante con moto.*

PIANO. (For practice only.) *pp*

those, . . . which sev - ers those it should u - nite, . . . Let us re - main, . . .

those, which sev - ers those it should u - nite, . . . Let us re - main to - ge - ther

those, which sev - ers those, which sev - ers those it should u - nite, . . . Let us re - main to - ge - ther

those, which sev - ers those, which sev - ers those it should u - nite, . . . Let us re - main . . .



# GOOD-NIGHT.

*Poco più mosso.*

*rit.*

to - ge - ther still, . . . Then it will be good-night, good - night, . . . good-

still, to - ge - ther still, . . . Then good - night, good-

still, to - ge - ther still, . . . Then good - night, good-

to - ge - ther still, . . . Then good - night, good-

*Poco più mosso.*

night, . . . good - night, good - night, . . . Then it will

night, . . . good - night, good - night, . . . then it will

night, . . . good - night, good - night, . . . then it will

- night, then it will be good-night, good - night, . . . good - night, . . . then

*rit.* *Tempo lmo. legato.*

be good-night, good-night, then it will be good - night! How can I call the

be . . . good - night, then it will be good - night! How can I call the

be good-night, good - night, then it will be good - night! How can I call the

it will be good - night, then it will be good - night! How can I call the

*f* *p rit.* *pp*



# GOOD-NIGHT.

lone night good, Though thy sweet wish - es wing its flight ? Be it not said, thought,

lone night good, Though thy sweet wish - es wing its flight ? Be it not said, thought,

lone night good, Though thy sweet wish - es wing its flight ? Be it not said, thought,

lone night good, Though thy sweet wish - es wing its flight ? Be it not said, thought,

*rit.* *Poco più mosso.*  
un - der - stood, Then it will be good-night, good - night, . . . good -

*rit.*  
un - der - stood, un - der - stood, Good - night, good -

*rit.*  
un - der - stood, un - der - stood, Good - night, good -

*rit.*  
un - der - stood, un - der - stood, *Poco più mosso.* Good - night, good -

night, . . . Good - night, good - night, Then it will

night, . . . Good - night, good - night, Then it will

night, . . . Good - night, good - night, Then it will

- night, then it will be good-night, good - night, . . . good - night, Then



# GOOD-NIGHT.

*rit.* *Tempo 1mo.*

he good-night, good-night, then it will be good-night. To hearts which near each  
 he . . . good - night, then it will be good-night. To hearts which near each  
 he good-night, good - night, then it will be good-night. To hearts which near each  
 it will be good - night, then it will be good-night. To hearts which near each

*f* *p* *rit.* *pp*

*Tempo 1mo.*

o - ther move From evening close, . . . from evening close to morning light, The  
 o - ther move From evening close, from eve - ning close to morning light, . . The  
 o - ther move From evening close, from evening close, from evening close to morning light, . . The  
 o - ther move From evening close, from evening close, from evening close to morning light, The

*f* *p* *rit.* *pp*

*rit.* *Poco più mosso.*

night is . . good . . . because, my Love, They nev-er say good-night good-  
 night is good, is . . good, the night is good because, my Love,  
 night is good, . . . the night is good because, my Love,  
 night is good, is good, the night is good because, my Love.

*rit.* *Poco più mosso.*



# GOOD-NIGHT.

- night, . . good - night, . . Good - night, good - night, They nev-er

Good - night, good - night, . . Good - night, good - night, They nev - er

Good - night, good - night, . . Good - night, good - night, They nev - er

Good - night, good - night, They never say good - night, good - night, good - night, They

*f* say good-night, good - night, *rall.* They nev - er . . say good - night !

*f* say . . . good - night, *rall.* They nev - er . . say good - night !

*f* say good-night, good - night, *rall.* They nev - er say good - night !

*f* nev - er say good - night, *rall.* They nev - er say good - night !



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LIKE APPLE-BLOSSOM, WHITE AND  
RED

A FOUR-PART SONG

\* WORDS FROM "DOROTHY FORSTER," BY WALTER BESANT

THE MUSIC COMPOSED BY

CHARLES H. LLOYD.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK

*Andante.* *cres.*

ALTO.  
Like ap - ple-blos-som, white and red; Like hues of dawn . . .

1st  
TENOR.  
Like ap - ple-blos-som, white and red; Like hues of dawn which

2nd  
TENOR.  
Like ap - ple-blos-som, white . . and red; Like hues of dawn which

BASS.  
Like ap - ple-blos-som, white and red; Like hues of dawn which

PIANO.  
(for practice only.)  
92.  
*Andante.* *cres.*

*dim.* *cres.* *mf*

. which fly too soon; Like bloom of peach, so soft - ly spread; Like thorn of May and

fly . . too soon; Like bloom of peach, so soft - ly spread; Like thorn of May and

fly too . . soon; Like bloom of peach, so soft - ly spread; Like thorn of May and

fly too soon; Like bloom of peach, so soft - ly spread; Like thorn of May and

*dim.* *p* *cres.* *mf*

\* By permission of Messrs. Chatto and Windus.



LIKE APPLE-BLOSSOM, WHITE AND RED.

*pp* *cres.*  
 rose of June—Oh, sweet! oh, fair! be - yond com - pare, Are Daph - ne's  
*pp* *cres.*  
 rose of June—Oh, sweet! oh, fair! be - yond compare, Are Daph - ne's  
*pp* *cres.*  
 rose of June—Oh, sweet! oh, fair! be - yond compare, Are Daph - ne's  
*pp* *cres.*  
 rose of June—Oh, sweet! oh, fair! Are Daph - ne's

cheeks, are Daph - ne's blush - ing, blush - ing cheeks, I swear.  
 cheeks, are Daph - ne's blush - ing, blush - ing cheeks, I swear.  
 cheeks, are Daph - ne's blush - ing, blush - ing cheeks, I swear.  
 cheeks, are Daph - ne's blush - ing, blush - ing cheeks, I swear.

*cres.* *dim.*  
 That pret - ty rose, which comes and goes, Like A - pril sun - shine in the sky, I  
*p* *cres.* *dim.*  
 That pret - ty rose, which comes and goes, Like A - pril sun - shine in the sky, I  
*p* *cres.* *dim.*  
 That pret - ty rose, which comes and goes, Like A - pril sun - shine in the sky, I  
*p* *cres.* *dim.*  
 That pret - ty rose, which comes and goes, Like A - pril sun - shine in the sky, I



LIKE APPLE-BLOSSOM, WHITE AND RED.

can com-mand it when I choose; See how it ris-es... if I cry, Oh,

can com-mand it when I choose; See how it ris-es... if I cry, Oh,

can com-mand it when I choose; See how it ris-es... if I cry, Oh,

can com-mand it when I choose; See how it ris-es... if I cry, Oh,

sweet! oh, fair! be-yond com- pare, Are Daph-ne's cheeks, are Daph-ne's blush-ing,

sweet! oh, fair! be-yond compare, Are Daph-ne's cheeks, are Daph-ne's blush-ing,

sweet! oh, fair! be-yond compare, Are Daph-ne's cheeks, are Daph-ne's blushing,

sweet! oh, fair! Are Daph-ne's cheeks, are Daph-ne's blushing,

blush-ing cheeks, I swear. Ah, when it lies round lips and eyes, And

blush-ing cheeks, I swear. Ah, when it lies round lips and eyes, And

blush-ing cheeks, I swear. Ah, when it lies round lips and eyes, And

blush-ing cheeks, I swear. Ah, when it lies round lips and eyes, And



LIKE APPLE-BLOSSOM, WHITE AND RED.

*dim.*  
fades a - way a - gain to spring, No lo - ver sure would ask for more Than

*dim.*  
fades a - way a - gain to spring, No lo - ver sure would ask for more Than

*dim.*  
fades a - way a - gain to spring, No lo - ver sure would ask for more Than

*dim.*  
fades a - way a - gain to spring, No lo - ver sure would ask for more Than

*dim.*

*pp* still to cry and still to sing, Oh, sweet! oh, fair! be - yond com - pare, *cres.* Are Daph - ne's

*pp* still to cry and still to sing, Oh, sweet! oh, fair! be - yond compare, *cres.* Are Daph - ne's

*pp* still to cry and still to sing, Oh, sweet! oh, fair! be - yond compare, *cres.* Are Daph - ne's

*pp* still to cry and still to sing, Oh, sweet! oh, fair! Are Daph - ne's

*pp*

cheeks, are Daph - ne's blush - ing, blush - ing cheeks, I swear.

cheeks, are Daph - ne's blush - ing, blush - ing cheeks, I swear.

cheeks, are Daph - ne's blush - ing, blush - ing, blush - ing cheeks, I swear.

cheeks, are Daph - ne's blush - ing, blush - ing cheeks, I swear.



DEDICATED TO GEORGE RISELEY, ESQ., BRISTOL.

## PEACE

A FIVE-PART SONG

THE WORDS TRANSLATED FROM THE GERMAN OF GÖTHE BY LORD HOUGHTON

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Larghetto. Legato.*

ALTO.  
1st TENOR.  
2nd TENOR.  
1st BASS.  
2nd BASS.

Peace breathes a - long the shades of ev' - ry hill, The  
Peace . . . breathes on ev' - ry hill, The  
Peace breathes on ev' - ry hill, The  
Peace . . . breathes on ev' - ry hill, The  
Peace . . . breathes on ev' - ry hill, The

PIANO.  
(For practice only.)

*Larghetto. Legato.*

tree - tops of the glade are hushed and . . . still, All  
tree - tops of the glade . . . are hushed and still, All  
tree - tops of the glade are hushed and still, All  
tree - tops of the glade are hushed . . . and . . . still, All  
tree - tops of the glade are hushed and still, are hushed, . . .



# PEACE.

wood - land mur - murs cease, The birds to rest with - in the brake have

wood - land mur - murs cease, The birds to rest with - in the

wood - land mur - murs cease, The birds to rest with - in the brake have

wood - land mur - murs cease, The birds to rest with - in . . have

. . . . . The birds . . with - in the brake have

*p*

gone. . . . . *dim.* *pp* Peace breathes a - long the shades of ev' - - ry

brake have gone. *dim.* *pp* Peace . . breathes on ev' - - ry

gone. . . . . *dim.* *pp* Peace breathes on ev' - - ry

gone. . . . . *dim.* *pp* Peace . . breathes on ev' - - ry

gone. *dim.* *pp* Peace . . . . . breathes on ev' - - ry

*dim.* *pp*

PEACE.

hill, The tree-tops of the glade are hushed and . . still, All

hill, The tree-tops of the glade are hushed and still, All

hill, The tree-tops of the glade are hushed and still, All

hill, The tree-tops of the glade are hushed . . . and . . still, All

hill, The tree-tops of the glade are hushed and still, are hushed, . .

*p*

wood-land mur - murs cease, The birds to rest with - in the brake have

wood-land mur - murs cease, The birds to rest with - in have

wood-land mur - murs cease, The birds to rest with - in the brake have

wood-land mur - murs cease, The birds to rest with in . . . have

. . . . . The birds . . . with - in the brake have

*p*



PEACE.

gone; Be pa-tient, wea-ry heart, thou too shalt be at peace, be  
 gone; Be pa-tient, wea-ry heart, be pa - - tient, heart, be  
 gone; Be pa-tient, wea-ry heart, thou shalt be at peace, be  
 gone; Be pa - - tient, heart, thou shalt be at peace, be  
 gone; Be pa - - tient, heart, thou too shalt be at peace, be

pa-tient, wea-ry heart, thou too shalt be at peace, shalt be at peace.  
 pa-tient, wea-ry heart, thou . . . too shalt be at peace, shalt be at peace.  
 pa - - tient, be pa-tient, heart, thou shalt be at peace, shalt be at peace.  
 pa - - tient, heart, . . . thou shalt be . . . at peace. . . .  
 pa-tient, wea-ry heart, thou shalt be . . . at peace. . . .  
 pa-tient, wea-ry heart, thou shalt be . . . at peace. . . .

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 40. Come, fill, my boys ... J. B. Calkin 4d.  
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 133. O wert thou in the cauld blast ... Do. 2d.  
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 136. Love and courage ... L. Spohr 3d.  
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 174. In dulci jubilo ... H. Hofmann 4d.  
 175. Dim and grey appear ... F. Abt 3d.

Part-Songs marked thus \* may be had in Tonic Sol-fa, 1d. to 2d. each.

LONDON: NOVELLO AND COMPANY, LIMITED  
 AND  
 NOVELLO, EWER AND CO., NEW YORK.



DEDICATED TO GEORGE RISELEY, ESQ., BRISTOL.

SONG OF THE PEDLAR  
(THE SONG OF AUTOLYCUS)

FOR A.T.B.B.

THE WORDS FROM SHAKESPEARE'S "WINTER'S TALE"

THE MUSIC COMPOSED BY

C. LEE WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegretto.*

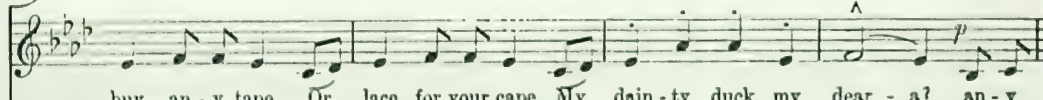
ALTO.  Will you

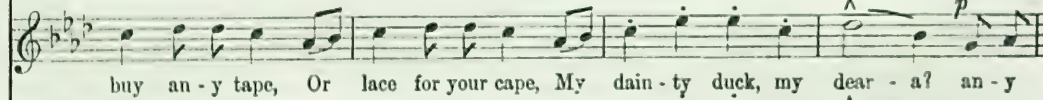
TENOR.  Will you

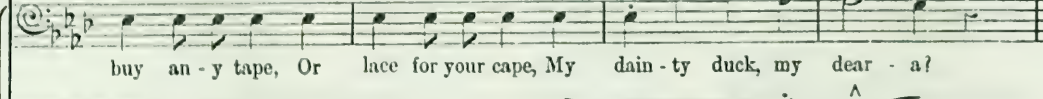
1st BASS.  Fa la la la la la la, fa la la la la, fa la la la, Will you

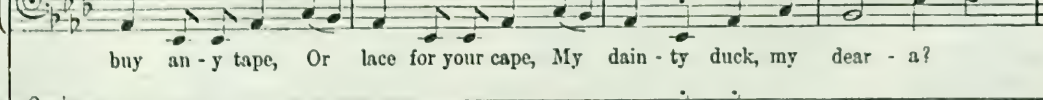
2nd BASS.  Fa la la la la la la, fa la la la la, fa la la la, Will you


PIANO.\*  
(For practice only.)  *pp sempre staccato.*

 buy an - y tape, Or lace for your cape, My dain - ty duck, my dear - a? an - y

 buy an - y tape, Or lace for your cape, My dain - ty duck, my dear - a? an - y

 buy an - y tape, Or lace for your cape, My dain - ty duck, my dear - a?

 buy an - y tape, Or lace for your cape, My dain - ty duck, my dear - a?



\* If the 2nd Bass is found too low, this Glee may be sung a semitone higher.

An Edition for Mixed Voices (S.A.T.B.) is also published in NOVELLO'S PART-SONG BOOK, No. 1096, price 3d.

# SONG OF THE PEDLAR.

tape, an - y lace, Will you buy, dain-ty duck, my dear?

tape, an - y lace, Will you buy, dain-ty duck, my dear? will you buy,

will you buy, Will you buy, dain-ty duck, my dear? will you buy,

Will you buy an - y lace, dain-ty duck, my dear - a? will you

dain-ty duck, my dear?

dain-ty duck, my dear? Fa la la la la

buy, dain-ty duck, my dear? Fa la la, fa la la la, Fa la la la la

Will you buy an - y thread, Or

Will you buy an - y thread, Or

la la la, fa la la la la, fa la la la la, Will you buy an - y thread, an - y

la la la, fa la la la la, fa la la la la, Will you buy an - y thread, an - y



# SONG OF THE PEDLAR.

toys for your head Of the new'st and fi - nest wear - a? an - y silk, an - y  
 toys for your head Of the new'st and fi - nest wear - a? an - y silk, an - y  
 toys for your head Of the new'st and fi - nest wear - a? will you buy,  
 toys for your head Of the new'st and fi - nest wear - a?

*f*  
 thread, Will you buy an - y thread, An - y toys for your head Of the new'st and the fi - nest  
 thread, Will you buy an - y thread, An - y toys for your head Of the new'st and the fi - nest  
 Will you buy an - y thread, An - y toys for your head Of the new'st and the fi - nest  
 Will you buy a - ny silk, an - y thread, An - y toys for your head Of the new'st and the fi - nest

*pp*  
 wear - a? . . . will you buy, . . . dain - ty duck, . . . my dear? . .  
 wear - a? . . . will you buy, . . . dain - ty duck, . . . my  
 wear - a? . . . will you buy, . . . dain - ty duck, . . . my  
 wear! . . . will you buy, . . . dainty duck, . . .



SONG OF THE PEDLAR.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "Come to the ped - lar, Money's but a dear? Come to the ped - lar, Money's but a dear? .. will you buy, dainty duck? fa la la. Come to the ped - lar, Money's but a". The piano accompaniment includes a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. Dynamics include *f* and *pp*.

Second system of the musical score. The vocal line lyrics are: "med - ler That doth ut - ter all men's ware, Come to the ped - lar, come, med - ler That doth ut - ter all men's ware, Come to the ped - lar, come, med - ler That doth ut - ter all men's ware, Come to the ped - lar, come, med - ler That doth ut - ter all men's ware, Come, come to the ped - lar,". The piano accompaniment continues with treble and bass staves. The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 2/4. Dynamics include *f* and *ff*.

Third system of the musical score. The vocal line lyrics are: "Money's but a med - ler, come! will you buy, dain - ty Money's but a med - ler, come! will you buy, dain - ty Money's but a med - ler, come! will you buy, will you buy, dain - ty come, Money's but a med - ler, come! will you buy,". The piano accompaniment continues with treble and bass staves. The key signature remains two flats, and the time signature is 2/4. Dynamics include *f* and *ff*.



## SONG OF THE PEDLAR.

**SONG OF THE PEBBLES**

duck, my dear - a? Fa la la, fa la la, fa la la,

duck, my dear - a? Fa la la, fa la la, fa la la,

duck, my dear - a? Fa la la, fa la la, fa la la la la la, fa la

. . . dainty duck, . . . my dear - a? Fa la la la la la, fa la

Will you buy an - y thread, an - y toys for your head, fa la la la la

fa la la la la la la la la, fa lu la la la

la la la, fa la la la la la la la la la la la la la

la la la, fa la la la la la la la la la la la la la

*dim.*

The Duck Song

la la la la la, Will you buy an-y thread, An-y toys for your head, My dain-ty duck, my

la la la la la, Will you buy an-y thread, An-y toys for your head, My dain-ty duck, my

la la la, Will you buy an-y thread, An-y toys for your head, My dain-ty duck, my

la la la, Will you buy an-y thread, An-y toys for your head, My dain-ty duck, my

# SONG OF THE PEDLAR.

*rall.* *a tempo.*

dear - a? Will you buy an - y thread, An - y toys for your head, My dain - ty duck, my

dear - a? Will you buy an - y thread, An - y toys for your head, My dain - ty duck, my

dear? Will you buy an - y thread, An - y toys for your head, My dain - ty duck, my

dear? Will you buy an - y thread, An - y toys for your head, My dain - ty duck, my

dear? will you buy, dainty duck, my dear? . . . will you buy, dain - ty

dear? will you buy, dainty duck, my dear? . . . will you buy, dain - ty

dear? will you buy, dainty duck, my dear? . . . will you buy, dain - ty

dear? . . . Fa la la la la la la, fa la la la la, fa la

duck, my dear? . . .

duck, my dear? . . .

duck, my dear? . . .

la la la la la la, will you buy, dain - ty duck, my dear?



# THE ORPHEUS—(continued).

276. \*At Andernach in Rhineland F. Abt 3d.  
277. The Grave of a Singer... F. Abt 3d.  
278. Laughing... F. Abt 4d.  
279. Tell me where is fancy bred Pinsuti 3d.  
280. Hymn to Cynthia... B. Tours 3d.  
281. The Patriot... C. H. Lloyd 2d.  
282. A sad disappointment... M. Cheane 2d.  
283. Cold blows the wind... G. C. Martin 3d.  
284. \*Fly to my mistress... C. H. Lloyd 3d.  
285. Fisherman's song... J. Raff 3d.  
286. Herdsman's song... J. Raff 2d.  
287. Alpine Hunter's song... J. Raff 2d.  
288. Come, brother, gaily drink... J. Raff 4d.  
289. Winter song... J. Raff 2d.  
290. Sad, that I must turn to dust... J. Raff 2d.  
291. Cossack's Drinking song... J. Raff 2d.  
292. One little star in the heaven... J. Raff 2d.  
293. A mighty king is wine... J. Raff 2d.  
294. God rules alone... J. Raff 2d.  
295. \*A wet sheet and a flowing sea... C. H. Lloyd 3d.  
296. Stars of the summer night... W. Cruickshank 3d.  
297. The Norman cider... A. E. Dyer 3d.  
298. The song of the chase... R. Schumann 4d.  
299. Have a care!... R. Schumann 4d.  
300. Hunter's morning song... R. Schumann 4d.  
301. At break of day... R. Schumann 4d.  
302. In full chase... R. Schumann 4d.  
303. If doughty deeds... Gerard F. Cobb 4d.  
304. God and our country... Ricardo Mahlig 2d.  
305. Youth and love... Theodore Distin 3d.  
306. Calm in the lake... Franz Abt 3d.  
307. Departure... Franz Abt 2d.  
308. The father's watchful eye... Franz Abt 6d.  
309. The night-watchman's call... Franz Abt 4d.  
310. The Nightingale... Weekes 2d.  
311. A Farewell... Ricardo Mahlig 2d.  
312. Come, fill ye right merrily... Stephens 4d.  
313. O mistress mine... W. A. C. Cruickshank 4d.  
314. \*Soldier, rest... Oliver King 3d.  
315. The hardy Norseman's house of yore... R. L. de Pearshall 4d.  
316. The Ladies... A. C. Mackenzie 2d.  
317. Bacchanalian... Theodore Distin 3d.  
318. To a brother artist... A. C. Mackenzie 2d.  
319. Sunset (Slowly sinks the sun to rest)... W. A. Barrett 3d.  
320. Shepherds, rise! and shake off sleep... Henry Lahee 3d.  
321. Good-night... Claude Barton 3d.  
322. Like apple-blossom, white and red... Ch. H. Lloyd 2d.  
323. Peace... C. L. Williams 2d.  
324. Song of the Pedlar... C. L. Williams 3d.  
325. There is a garden in her face... Brewer 3d.  
326. Maiden fair, O deign to tell... J. Haydn 3d.  
327. The Cab catch... A. J. Caldwell 4d.  
328. The hunt is up... Hutton 4d.  
329. Good-night... H. Goetz 3d.  
330. October song... H. Goetz 2d.  
331. Forest scene... H. Goetz 3d.  
332. \*Drinking song... H. Goetz 3d.  
333. Heave the anchor... W. A. Barrett 4d.  
334. The Goats... J. F. Bridge 4d.  
335. The Stream... John P. Attwater 2d.  
336. Ode to the terrestrial globe... F. Bridge 3d.  
337. An old rat's tale... J. F. Bridge 4d.  
338. Cupid once upon a bed of roses... J. V. Roberts 3d.  
339. I prithee send me back my heart... King Hall 3d.  
340. The Cryer... King Hall 4d.  
341. A wet sheet and a flowing sea... Culley 3d.  
342. Salvete civis nostri... A. L. Peace 4d.  
343. Echoes... O. King 2d.  
344. May Morning... Theodore Distin 2d.  
345. A Soldier's song... H. Clarke 3d.  
346. Midnight and noon... H. Clarke 2d.  
347. Go, happy rose... F. Iliffe 3d.  
348. The wintry winds are blowing... J. Müller 4d.  
349. The three jolly pigeons... Harvey Lohr 4d.  
350. Where sunless rivers weep... Naylor 3d.  
351. Come, my dear one... J. V. Roberts 2d.  
352. \*A lover's counsel... F. H. Cowen 3d.  
353. The trysting tree... G. J. Bennett 2d.  
354. I love my Jean... G. J. Bennett 2d.  
355. Echoes... J. B. Calkin 2d.  
356. It was a lover... C. Wood 3d.  
357. When for the world's repose... Earl of Mornington 2d.  
358. Upward... L. Spohr 3d.  
359. Restless love... L. Spohr 3d.  
360. Know ye the land... L. Spohr 3d.  
361. Spring's Oracle... L. Spohr 4d.  
362. Hark, brothers, hark... L. Spohr 3d.  
363. Good-night... L. Spohr 3d.  
364. The shades of night... J. V. Roberts 2d.  
365. When evening casts... Clowes Bayley 3d.  
366. A Pastoral Ballad... Josiah Booth 3d.  
367. The well of St. Keyne... J. F. Bridge 6d.  
368. Counsel... L. Spohr 2d.  
369. Serenade... L. Spohr 3d.  
370. The minstrel's life... L. Spohr 2d.  
371. \*The minstrel's voyage... L. Spohr 2d.  
372. Old affection... L. Spohr 4d.  
373. Drinking Song... L. Spohr 4d.  
374. Sunset... P. Pitt 3d.  
375. When fierce conflicting passions... S. S. Wesley 8d.  
376. Come to me, dream of heaven... Herbert W. Schartau 4d.  
377. To a Kiss... W. Beale 2d.  
378. The rook sits high... King Hall 4d.  
379. Bacchanalian Song... H. Clarke 2d.  
380. Cradle Song... A. Stenz 4d.  
381. To Phoebe... J. F. Bridge 3d.  
382. One by one... Marie Wurm 2d.  
383. Not a drum was heard... A. M. Goodhart 6d.  
384. At that dread hour... S. S. Wesley 6d.  
385. The Ivy... C. L. Williams 3d.  
386. A red, red rose... J. V. Roberts 2d.  
387. In the pleasant summer day... W. Beale 4d.  
388. I prithee send me back my heart... J. V. Roberts 4d.  
389. \*What care I how fair she be... J. Blumenthal 4d.  
390. While my lady... P. Pitt 3d.  
391. A Cavalier's Song... P. Pitt 3d.  
392. The Flirt... J. F. Bridge 3d.  
393. The leaves to one another... Doring 2d.  
394. The moon looks down... Doring 2d.  
395. Far down the green valley... Doring 2d.  
396. Street music... Hamilton Clarke 4d.  
397. The Kiss... J. Barnby 3d.  
398. In laudem amoris... J. Barnby 3d.  
399. There's life to be seen... George Miller 4d.  
400. A Hunting Song... Ed. Peirs 3d.  
401. \*The hunt is up... John Bennet 3d.  
402. When the cock begins to crow... Purcell 3d.  
403. Two Snails... J. F. Bridge 3d.  
404. Shall I look to ease my grief... Lloyd 3d.  
405. Harmony... W. Beale 6d.  
406. Hark, hark! the lark... H. Clarke 3d.  
407. The Queen—God bless her!... Foster 3d.  
408. Beauty was lying... C. H. Lloyd 3d.  
409. \*In absence... Dudley Buck 3d.  
410. Majestic Night... Henry Bishop 4d.  
411. \*Music all powerful... J. F. Walmisley 4d.  
412. Stay at home, my heart... J. B. Lott 3d.  
413. My true love hath my heart... Williams 2d.  
414. The Frog... E. Newton 3d.  
415. A Hymn to Cupid... G. C. Martin 6d.  
416. Come, sweet lass... G. F. Huntley 4d.  
417. Midnight... E. Sachs 3d.  
418. When that I was a tiny boy... Wareing 2d.  
419. Beware... John E. West 3d.  
420. Marching along... G. Bantock 3d.  
421. Give a rouse... G. Bantock 3d.  
422. \*Boot and saddle... G. Bantock 3d.  
423. Partings... Mendelssohn 2d.  
424. Encouragement to a lover... Williams 2d.  
425. All among the barley... E. Stirling 2d.  
426. Need I say how much... I. J. Robinson 2d.  
427. Balmy night... J. Robinson 2d.  
428. Eventide... J. Robinson 2d.  
429. Hymn before action... H. W. Davies 3d.  
430. Creation's Hymn... Beethoven 2d.  
431. God save the King... arr. by J. Barnby 2d.  
432. A Ballad when at sea... A. H. Brewer 4d.  
433. A Toast... A. H. Brewer 2d.  
434. It was an English lady bright... Wood 4d.  
435. Life... W. H. Cummings 2d.  
436. Hope... G. Garrett 6d.  
437. Good night, beloved... Pinsuti 3d.  
438. Rule, Britannia... Arne 3d.  
439. Morgenlied... C. W. Pearce 3d.  
440. Love's philosophy... A. H. Brewer 4d.  
441. Hail, sweet peace... J. B. Lott 4d.  
442. Thou art gone to the grave... Williams 2d.  
443. Cupid, look about thee... J. Stainer 4d.  
444. Jack Horner... T. Distin 4d.  
445. The last rose of summer... T. Distin 2d.  
446. Good-night, beloved... M. B. Foster 3d.  
447. My dearie... M. B. Foster 2d.  
448. When through the Piazzetta... Foster 3d.  
449. Three Men of Gotham... C. H. Lloyd 3d.  
450. Song of the Minnesingers... H. Leslie 4d.  
451. Sweet, if you love me... C. Harris 3d.  
452. Good-night... C. Harris 3d.  
453. List for the breeze... J. Goss 2d.  
454. O little harbinger of day... J. Goss 3d.  
455. Hark, jolly shepherds... A. H. Brewer 3d.  
456. Down in yon summer vale... C. Wood 2d.  
457. Hymn before action... H. W. Davies 4d.  
458. Tally-ho!... C. L. Williams 4d.  
459. Sweet and Low... J. Barnby 2d.  
460. How beautiful is night... J. L. Ellerton 6d.  
461. Love for such a cherry lip... John E. West 3d.  
462. \*Yea, cast me from heights of the mountains... Edward Elgar 3d.  
463. \*Whether I find thee... Edward Elgar 2d.  
464. \*After many a dusty mile... Edward Elgar 4d.  
465. \*It's oh to be a wild wind... Edward Elgar 2d.  
466. \*Feasting, I watch... Edward Elgar 4d.  
467. Awake, my lyre... Bernard Johnson 6d.  
468. Seaside thoughts... A. Sullivan 3d.  
469. I prithee send me back my heart... J. Stainer 3d.  
470. \*O peaceful night... E. German 3d.  
471. Sweet content... W. G. Alcock 4d.  
472. The chough and crow... Henry R. Bishop 4d.  
473. \*O flame of gold (Flamme d'or)... Laurent de Rillé 3d.  
474. Love in my bosom like a bee... F. Cunningham Woods 3d.  
475. \*The Christian Martyrs (Les Martyrs aux arènes)... Laurent de Rillé 6d.  
476. \*The trumpet sounds (Marchons ensemble)... Laurent de Rillé 4d.  
477. \*Jesu, our only hope of Heaven (Ave regina)... Laurent de Rillé 2d.  
478. \*Rataplan (La retraite)... Laurent de Rillé 4d.  
479. \*The Chase (La Saint-Hubert)... Laurent de Rillé 6d.  
480. Soft may thy slumbers be... G. B. Allen 2d.  
481. \*The old soldier's dream... Peter Cornelius 4d.  
482. Sweet bird of hope... H. M. Higgs 3d.  
483. Morning... G. B. Allen 4d.  
484. See the shepherd swain... G. B. Allen 3d.  
485. A choir of bright beauties... James Elliott 4d.  
486. If music be the food of love... George Benson 4d.  
487. \*Soldiers' song (Vive la Guerre)... Laurent de Rillé 3d.  
488. Thine is the glory (Toi seul es la gloire)... Laurent de Rillé 2d.  
489. \*Gentle Peace (Paix Charmante)... Laurent de Rillé 2d.  
490. A holiday song (Joyeux Matin)... Laurent de Rillé 6d.  
491. \*Dear land of beauty (Patrie Absente)... Laurent de Rillé 3d.  
492. \*Arrival of the conspirators (L'arrivée des conjurés)... Laurent de Rillé 3d.  
493. \*The Oath (Le Serment)... Laurent de Rillé 4d.  
494. \*A Prayer to Isis (Prière à Isis)... Laurent de Rillé 2d.  
495. \*War song (Chant de Guerre)... Laurent de Rillé 4d.  
496. The Blind Raven... W. H. Bell 2d.  
497. How sweet thy modest light... A. S. Burrows 4d.  
498. As the moments roll... S. Webbe 4d.  
499. Shoot, false love... A. H. Brewer 4d.  
500. Give a man a horse he can ride... C. H. Lloyd 2d.  
501. \*The Phantom Host... F. Hegar 6d.  
502. As torrents in summer... E. Elgar 2d.  
503. To Celia... C. Lee Williams 3d.  
504. Balmy sweetness... John Bayley 2d.  
505. Fleeting Life... Peter Cornelius 6d.  
506. Sorrow's tears... Peter Cornelius 4d.  
507. In the midst of life... Peter Cornelius 4d.  
508. Pilgrim's song... Peter Cornelius 2d.  
509. The passing bell... Peter Cornelius 3d.  
510. Trooper's song... Peter Cornelius 3d.  
511. The Patriot's vow... Peter Cornelius 6d.  
512. Hymn to the Sun... Laurent de Rillé 4d.



## THERE IS A GARDEN IN HER FACE

COMPOSED BY

A. HERBERT BREWER.

## VOLUME I.—Cloth, gilt edges, 5/-

1. The long day closes ... A. Sullivan 3d.
2. The Beleaguered ... A. Sullivan 3d.
3. The Homeward Watch ... H. Smart 2d.
4. Come away, come away ... Schaefer 2d.
5. Onward roaming ... Müller 2d.
6. Hark! the merry drum ... Krugh 4d.
7. Vermeland ... Swedish Melody 2d.
8. Dear land of my fathers ... Do. 2d.
9. Still amid old Sweden's youth  
Dalecarlian Song 2d.
10. A Franklyn's dogge ... A. C. Mackenzie 6d.
11. All things love thee ... L. Hutton 3d.
12. A Song of Winter ... L. Hutton 3d.
13. Going away ... L. Hutton 4d.
14. Sleep, my sweet ... L. Hutton 3d.
15. Spring, ye flow'rets ... L. Hutton 2d.
16. Summer Eve ... L. Hutton 3d.
17. The sweet creature ... L. Hutton 3d.
18. To Julia ... L. Hutton 3d.
19. O thou whose beams ... Goss 6l.
20. I other day as I sat ... Goss 6d.
21. Hark! heard ye not ... Goss 6d.
22. The courtly bard ... Goss 6d.
23. The Chase ... Ch. Gounod 6d.
24. The night is cloudless and serene  
Schubert 6d.
25. Battle song ... Schumann 4d.

## VOLUME II.—Cloth, gilt edges, 5/-

26. Weighing Anchor ... G. A. Macfarren 2d.
27. I wish to tune my quiv'ring lyre  
T. F. Walmisley 4d.
28. Cheerfulness ... C. Piusiti 6d.
29. How dear to me the hour ... C. Piusiti 6d.
30. Peace ... J. F. Bridge 6d.
31. With thee, sweet hope ... J. F. Bridge 6d.
32. Let mads be false ... G. C. Martin 4d.
33. The wreck of the Hesperus ... Dr. Hiles 6d.
34. Hushed in death ... Dr. Hiles 6d.
35. Evening ... H. Leslie 2d.
36. Pibroch of Donuil Dhu ... H. Leslie 3d.
37. Night winds that so gently flow  
J. B. Calkin 3d.
38. Breathe soft, ye winds ... Do. 3d.
39. My lady is so wondrous fair ... Do. 2d.
40. Come, hill, my boys ... S. Reay 3d.
41. I lov'd a lass ... S. Reay 2d.
42. Love's good morrow ... S. Reay 4d.
43. Merrily rolls the mill-stream ... S. Reay 4d.
44. Now night her dusky mantle folds ... Do. 4d.
45. Bind my brows ... J. Stainer 4d.
46. Sleeping, why now sleeping ... E. Stirling 3d.
47. Disdain returned ... E. Stirling 4d.

## VOLUME III.—Cloth, gilt edges, 5/-

48. Bright sword of liberty ... Weber 2d.
49. To Night ... Weber 2d.
50. O'er moor and mountain ... L. Spohr 2d.
51. Come, boys, drink ... H. Marschner 4d.
52. Married and Single ... H. Werner 2d.
53. The Sabbath call ... C. Kreutzer 2d.
54. Evening ... L. de Call 2d.
55. Softly, softly ... Seyfried 3d.
56. Banish, O maiden ... O. Lorenz 2d.
57. Lutzow's wild chase ... Weber 2d.
58. Soldier's song ... H. Werner 2d.
59. Hark! above us ... C. Kreutzer 2d.
60. Lovely night ... F. X. Chwatal 2d.
61. The Two Roses ... H. Werner 2d.
62. The Toper's Glee ... Zelter 2d.
63. Integer vitae ... Flemming 2d.
64. The Three Huntsmen ... C. Kreutzer 3d.
65. Parting ... P. Otto 3d.
66. O most Holy One ... 2d.
67. He who trusts in ladies fair ... Eisenhofer 3d.
68. Spring's delight ... Müller 4d.
69. Absence ... F. Schneider 2d.
70. On fragrant myrtles ... Müller 3d.
71. O cruel maid ... Kalliwoza 2d.
72. Twine ye roses in your hair ... Pohlenz 2d.
73. The sun is gone ... Bergt 2d.
74. Ah! with me (Deh! con me) ... Seyfried 3d.
75. Dear maid ... L. de Call 2d.
76. I tell thee, boy ... Grassini 4d.
77. Soldiers' chorus ... H. Werner 2d.
78. The Ladies ... Reichardt 4d.
79. The Mariner's song ... M. Haydn 2d.
80. To Song ... Weber 2d.
81. King Joy ... H. Werner 3d.

## VOLUME III.—Continued.

82. Calm eyes of beauty (Luci sereni) ... Seyfried 2d.
83. The Miner's song ... Annacker 3d.
84. Wave high your hats ... Baur 2d.
85. Song of Harold Harfager ... H. Werner 3d.

## VOLUME IV.—Cloth, gilt edges, 5/-

86. Dr. St. Paul ... Zelter 3d.
87. Oft when eve has rest ... L. de Call 2d.
88. The Twelve ... G. W. Fink 3d.
89. Lord, I pray Thee (Libera me, Domine) ... Kalliwoza 2d.
90. The Chapel ... C. Kreutzer 3d.
91. Every rustling tree ... Kuhlau 2d.
92. The Rifleman ... L. de Call 2d.
93. Pleasing pain ... L. de Call 2d.
94. Through woods and fields ... C. Kreutzer 4d.
95. The Cuckoo ... L. Spohr 4d.
96. Peace of Mind ... Steinacker 4d.
97. Huntsman's Joy ... C. Kreutzer 3d.
98. Maiden, listen ... C. F. Adam 2d.
99. Beauteous clouds ... H. Werner 2d.
100. Must I, then, part from thee ... F. Otto 2d.
101. War song ... H. Werner 2d.
102. Slumber sweetly ... Eisenhofer 2d.
103. The Mariner's return ... Hoessler 4d.
104. Huntsman's song ... Pohlenz 4d.
105. Spring-time ... C. Kreutzer 3d.
106. The Equinox ... C. Kreutzer 2d.
107. Hilarity ... S. H. Dehn 2d.
108. The Request ... C. A. Bertelsmann 3d.
109. Hope and Fear ... F. Otto 2d.
110. Hail to the chief ... F. Schubert 2d.
111. The Dying Child ... I. I. Viotta 2d.
112. Soldier's love ... Kücken 2d.
113. Gondolier's serenade ... F. Schubert 4d.
114. Hie thee, shallop ... Kücken 4d.
115. The banners wave ... Kücken 3d.
116. The Miller's Daughter ... Hartel 6d.
117. Go, speed thy flight ... Otto 3d.
118. Let us be joyful ... Schneider 3d.

## VOLUME V.—Cloth, gilt edges, 5/-

119. The Trooper's song ... Weber 2d.
120. Not a spot on earth ... P. Winter 2d.
121. Say, shall the heart ... P. Winter 2d.
122. The last day of May ... B. Molique 3d.
123. Where's the gain of care ... L. de Call 3d.
124. Convivial song ... B. Molique 3d.
125. The evening bell ... C. G. Belcke 3d.
126. Tell me, on what holy ground ... Füss 2d.
127. When the hues of daylight ... Reinsiger 2d.
128. What is life? ... G. Blum 3d.
129. Old Bacchus ... C. F. Akers 2d.
130. Serenade ... F. Busse 2d.
131. The Young Musicians ... F. Kücken 4d.
132. The Rhine ... F. Kücken 3d.
133. O wert thou in the cold blast ... Do. 2d.
134. The time for song is here ... Ferd. Rien 2d.
135. Good-night ... F. Kücken 3d.
136. Love and courage ... L. Spohr 3d.
137. The Toast ... Zöllner 3d.
138. Rest, dearest, rest ... F. Kücken 3d.
139. Hard Times ... J. Düttner 4d.
140. The Image of the Rose ... G. Reichardt 2d.
141. Tears of anguish ... G. Reichardt 3d.
142. Gentle sounds are floating ... Müller 4d.
143. O Fatherland ... Franz Abt 2d.
144. Merry May ... Franz Abt 3d.
145. Thuringian Volklied ... Franz Abt 2d.
146. Farewell, thou lovely forest ... F. Abt 2d.
147. Evening ... F. Abt 3d.
148. Union ... A. B. Marschner 2d.
149. The Three Chafers ... H. Truhn 2d.
150. The United Band ... J. Otto 3d.
151. On the March ... V. E. Becker 4d.
152. Vineta ... Franz Abt 3d.
153. The Northman's song ... F. Kücken 2d.
154. The Dance ... J. Otto 4d.

## VOLUME VI.—Cloth, gilt edges, 5/-

155. Come, let us join the roundelay ... Beale 2d.
156. What ho! what, shepherd, ho! ... Do. 3d.
157. Home they brought her warrior dead ... J. Barnby 2d.
158. Come, live with me ... A. Carnall 3d.
159. Thro' yon lattice window ... Eisenhofer 4d.
160. Breathe, my harp ... H. R. Bishop 3d.

## VOLUME VI.—Continued.

161. Fare thee well! ... C. A. Macrone 4d.
162. Come, follow me ... E. T. Driffild 4d.
163. Autumn is come again ... F. Corjer 4d.
164. Great Orpheus was a fiddler ... A. C. Mackenzie 6d.
165. Tom he was a piper's son ... Driffild 4d.
166. O mistress mine ... Driffild 3d.
167. The Love Spell ... T. B. Evison 3d.
168. I wish to tune my quiv'ring lyre ... S. S. Wesley 6d.
169. Roaming ... H. Hofmann 2d.
170. Sir Cuckoo ... H. Hofmann 4d.
171. Glorious May ... H. Hofmann 3d.
172. In Springtime ... H. Hofmann 4d.
173. Our Maxum ... H. Hofmann 3d.
174. In dulci jubilo ... H. Hofmann 4d.
175. Dim and grey appear the mountains ... Franz Abt 3d.
176. At Andernach in Rheinland ... Do. 3d.
177. The Grave of a Singer ... Do. 3d.
178. Laughing ... Do. 4d.
179. Tell me where is fancy bred ... Piusiti 3d.
180. Hymn to Cynthia ... B. Tours 3d.
181. The Patriot ... C. H. Lloyd 4d.

## VOLUME VII.

182. A sad disappointment ... McCreane 2d.
183. Cold blows the wind ... G. C. Martin 3d.
184. Fly to my mistress ... C. H. Lloyd 3d.
185. Fisherman's song ... J. Raff 3d.
186. Herdsman's song ... J. Raff 2d.
187. Alpine Hunter's song ... J. Raff 2d.
188. Come, brother, gaily drink ... J. Raff 2d.
189. Vunter song ... J. Raff 2d.
190. Sad, that I must turn to dust ... J. Raff 2d.
191. Concock's Drinking song ... J. Raff 2d.
192. One little star in the heaven ... J. Raff 2d.
193. A mighty king is wine ... J. Raff 2d.
194. God rules alone ... J. Raff 2d.
195. A wet sheet and a flowing sea ... C. H. Lloyd 3d.
196. Stars of the summer night ... W. Cruickshank 4d.
197. The Norman elder ... A. E. Dyer 3d.
198. The song of the chase ... R. Schumann 4d.
199. Have a care! ... R. Schumann 4d.
200. Hunter's morning song ... R. Schumann 4d.
201. At break of day ... R. Schumann 4d.
202. In full chase ... Gerard P. Cobb 4d.
203. If doughty deeds ... Ricardo Mahlig 2d.
204. God and our country ... Theodore Dlatin 3d.
205. Youth and love ... Franz Abt 4d.
206. Calm is the lake ... Franz Abt 2d.
207. Departure ... Franz Abt 6d.
208. The father's watchful eye ... Franz Abt 4d.
209. The night-watchman's call ... Wrekes 2d.
210. The Nightingale ... Ricardo Mahlig 2d.
211. A Farewell ... C. E. Stephens 4d.
212. Come, hill ye right merrily ... C. E. Stephens 4d.
213. O mistress mine ... W. A. C. Cruickshank 4d.
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(To be continued.)





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## THERE IS A GARDEN IN HER FACE

GLEE FOR FOUR VOICES

THE WORDS WRITTEN BY RICHARD ALISON (1606)

THE MUSIC COMPOSED BY

A. HERBERT BREWER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Allegretto.*

ALTO. *mf* There is a gar - den in her face, Where ro - ses and white

1st TENOR. *mf* There is a gar - den in her face, Where ro - ses and white

2nd TENOR. *mf* There is a gar - den, Where ro - ses and white . .

BASS. *mf* There is a gar - den in her face, Where ro - ses and white

PIANO. *Allegretto.*  
(*ad lib.*) *mf* ♩ = 116.

*p* lil - ies blow; A hea - ven - ly pa - ra - dise is that place, Where - in all plea - sant

*p* lil - ies blow; A pa - ra - dise is that place, Where - in all plea - sant

*p* lil - ies blow; A pa - ra - dise Where - in all plea - sant

*p* lil - ies blow; A hea - ven - ly pa - ra - dise is . . that place, Where - in all . .



# THERE IS A GARDEN IN HER FACE.

fruits do grow; all plea-sant fruits do grow; Till

fruits do grow; all plea-sant fruits do grow; There cher-ries grow that none may buy, Till

fruits do grow; all plea-sant fruits do grow; There cher-ries grow that none may buy,

plea-sant fruits do grow; There cher-ries grow that none may buy, Till

Cher-ry-ripe them-selves do cry, There cher-ries grow that none may buy, Till

Cher-ry-ripe them-selves do cry, There cher-ries grow that none may buy, Till

Till Cher-ry-ripe them-selves do cry, till Cher-ry-ripe, till

Cher-ry-ripe them-selves do cry, There cher-ries grow that none may buy, Till

Cher-ry-ripe them-selves do cry. Those cher-ries fair-ly

Cher-ry-ripe them-selves do cry. Those cher-ries fair-ly

Cher-ry-ripe them-selves do cry. Those

Cher-ry-ripe them-selves do cry. Those cher-ries fair-ly

rall. a tempo. mf a tempo.



THERE IS A GARDEN IN HER FACE.

do en - close Of o - rient pearl a double row, Which when her love - ly  
do en - close Of o - rient pearl a dou - ble row, Which when her lovely  
cher - ries fair - ly do en - close . . a dou - ble row, Her  
do en - close Of o - rient pearl a dou - ble row, Which when her love - ly

laugh - ter shows, They look like rose - buds fill'd with snow ; like rose buds fill'd with  
laugh - ter shows, They look like rose - buds fill'd with snow ; like rose - buds fill'd with  
laugh - ter shows, They look like rose - buds fill'd with snow ; like rose - buds fill'd with  
laugh - ter shows, They look like . . rose - buds fill'd with

snow ; Till Cher - ry-ripe them-selves do cry, Yet  
snow ; Yet them no peer nor prince may buy, Till Cher - ry-ripe them-selves do cry, Yet  
snow ; Yet them no peer nor prince may buy, Till Cher - ry-ripe them-selves do cry,  
snow ; Yet them no peer nor prince may buy, Till Cher - ry-ripe them-selves do cry, Yet



THERE IS A GARDEN IN HER FACE.

*cres.* *f* *rall.*  
 them no peer nor prince may buy, Till Cher-ry-ripe them-selves do cry.

*cres.* *f* *rall.*  
 them no peer nor prince may buy, Till Cher-ry-ripe them-selves do cry.

*cres.* *f* *rall.*  
 Till Cher-ry-ripe, till Cher-ry-ripe them-selves do . . cry.

*cres.* *f* *rall.*  
 them no peer nor prince may buy, Till Cher-ry-ripe them-selves . . do cry.

*a tempo.* *pp*  
 Her eyes like an-gels watch them still; Her brows like bend-ed bows do stand,

*pp*  
 Her eyes like an-gels watch them still; Her brows like bend-ed bows do stand,

*pp*  
 Her eyes like an-gels watch them still; Her brows do stand,

*pp* *a tempo.*  
 Her eyes like an-gels watch them still; Her brows like bend-ed bows do stand,

*f*  
 Threat'ning with pierce-ing frowns to kill All that approach with eye or hand These

*f*  
 Threat'ning with pierce-ing frowns to kill All that approach with eye or hand These

*f*  
 With frowns to kill All that approach with eye or hand These

*f*  
 Threat'ning with pierce-ing frowns to kill All that ap-proach with eye or hand These



THERE IS A GARDEN IN HER FACE.

sa-cred cherries to come nigh, Till

sa-cred cherries to come nigh, There cher-ries grow that none may buy, Till

sa-cred cherries to come nigh, There cher-ries grow that none may buy,

sa-cred cherries to come nigh, There cher-ries grow that none may buy, Till

Cher-ry-ripe them-selves do cry, There cher-ries grow that none may buy, Till

Cher-ry-ripe them-selves do cry, There cher-ries grow that none may buy, Till

Till Cher-ry-ripe them-selves do cry, till Cher-ry-ripe, till

Cher-ry-ripe them-selves do cry, There cher-ries grow that none may buy, Till

Cher-ry-ripe themselves do cry, till Cher-ry-ripe them-selves do cry.

Cher-ry-ripe them-selves do cry, till Cher-ry-ripe them-selves do cry.

Cher-ry-ripe them-selves do cry, till Cher-ry-ripe them-selves do cry.

Cher-ry-ripe them-selves do cry, till Cher-ry-ripe them-selves do cry.



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1st  
TENOR.

2nd  
TENOR.

PIANO.

Maid-en fair, O

Maid-en fair, O

deign to tell, If my dit - ty please thee, Then I'll sing a last fare-well,

deign to tell, If my dit - ty please thee, Then I'll sing a last fare-well,

And no long-er tease thee; Thou wert made in courts to shine, Not in chains to

And no long-er tease thee; Thou wert made in courts to shine, Not in chains to

MAIDEN FAIR, O DEIGN TO TELL.

lan - guish, Ah! what sweet de - light were mine, Could I soothe thine an - guish.

lan - guish, Ah! what sweet de - light were mine, Could I soothe thine an - guish.

The first system of the musical score features two vocal staves (Soprano and Alto) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "lan - guish, Ah! what sweet de - light were mine, Could I soothe thine an - guish." The piano part consists of chords and moving lines in both hands.

Maid - en fair, O deign to tell, If my dit - ty please thee,

Maid - en fair, O deign to tell, If my dit - ty please thee,

Bass.

Hal-lo! who's there? Who are you? Be-gone, I say! be-gone, I

The second system continues the musical score. It includes a Bass line with the lyrics: "Hal-lo! who's there? Who are you? Be-gone, I say! be-gone, I". The piano accompaniment includes a dynamic marking of *p* (piano) at the beginning of the system.

Then I'll sing a last fare - well, And no long - er tease thee;

Then I'll sing a last fare - well, And no long - er tease thee;

say, won't you go? Be-gone, I say, you rogues be - gone, you rogues begone.

The third system concludes the musical score. The lyrics are: "Then I'll sing a last fare - well, And no long - er tease thee;" and "say, won't you go? Be-gone, I say, you rogues be - gone, you rogues begone." The piano accompaniment continues with chords and moving lines.



MAIDEN FAIR, O DEIGN TO TELL

Thou wert made in courts to . . shine, Not in chains to

Thou wert made in courts to . . shine, Not in chains to

What's your name? What d'ye want? You cat - er - waul - ing rogues be -

lan - guish; Ah! what sweet de - light were mine,

lan - guish; Ah! what sweet de - light were mine,

- gone, you cat - er - waul - ing rogues be - gone: And of this mid - night squalling make an

Could I soothe thine an - - guish. Maid - en fair, the

Could I soothe thine an - - guish. Maid - en fair, the

end, and of this mid - night squall - ing make an end. Brid - get, go and call the

MAIDEN FAIR, O DEIGN TO TELL.

ra - diant stars, Vi - gils now are keep - ing,  
 ra - diant stars, Vi - gils now are keep - ing,  
 watch - man, He will quickly, he will quickly quell the ri - ot, Sure the rogues are drunk or

While the flow'rs on mos - sy beds Tran - quil - ly are sleep - ing;  
 While the flow'rs on mos - sy beds Tran - quil - ly are sleep - ing;  
 mad, You i - dle villains, You are full of wine and punch, of wine and punch.

But no stars can ev - er . . shine, With the ra - diant  
 But no stars can ev - er . . shine, With the ra - diant  
 Wife! count the sil - ver spoons, Mind the hen - roost; thieves! mur - der! quick ly



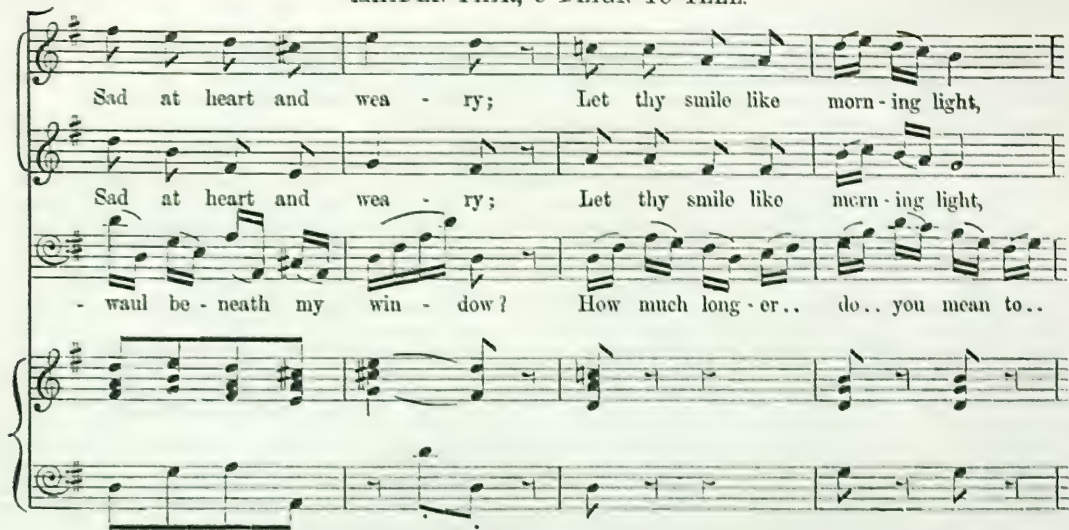
MAIDEN FAIR, O DEIGN TO TELL

splen - - dour Of those bright blue eyes of thine,  
splen - - dour Of those bright blue eyes of thine,  
run and fetch me down the blun - der - buggs, To their own mu - sic, to their own

Beam - ing soft and ten - - der. Maid - en fair, till you ap - pear,  
Beam - ing soft and ten - - der. Maid - en fair, till you ap - pear,  
mu - sic the rogues shall dance, the rogues shall dance. Plague up - on you, plague up - on you,

All is dark and drea - ry, Do not let me lin - ger here,  
All is dark and drea - ry, Do not let me lin - ger here,  
plague up - on you, drunken ras - cals, Pray how much long - er do you mean to cat - er -

MAIDEN FAIR, O DEIGN TO TELL.



Sad at heart and wea - ry; Let thy smile like morn - ing light,  
Sad at heart and wea - ry; Let thy smile like morn - ing light,  
- waul be - neath my win - dow? How much long - er.. do.. you mean to..



Chase a - way all sad - - ness, Come then forth in  
Chase a - way all sad - - ness, Come then forth in  
cat - er - waul be - neath my win - dow? Get you gone, you noi - ty vil - lains,



ra diance bright, Fill this heart with glad - - ness.  
ra - diance bright, Fill this heart with glad - - ness.  
get you gone, you noi - sy vil - lains, You ca - ter - waul - ing ras - cals, get you gone.



THE ORPHEUS—(continued).

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## THE CAB CATCH

FOR FOUR VOICES (IN CANON)

WRITTEN AND COMPOSED BY

ALFRED J. CALDICOTT,

MUS. BAC., CANTAB.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Largo, lacrimoso.*  
1st TENOR.

VOICE. *mf*

My dear lit-tle dog-gy is dead, poor soul, And a wheel-bar-row carted him

*Largo.*  
PIANO. *mf*

off to a hole, What folks call a handsome old dog he was not, For an

om - ni - bus cur - tail'd what tail he had got. He isn't all there, for the

tip of his tail "In Me - mo - ri - am" hangs from a brass-head-ed nail, And for

This Catch is so arranged that after the entry of the third and fourth parts the voices appear to be calling  
 "Cab," "Omnibus," "Cart," "Hansom," "Four-wheeler," "Growler," "Woah," &c.

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THE CAB CATCH.

weal or for woe, this whelp of "Old Tow-ler" Is stuff'd in a cab-in-et,

la - bell'd "Growler." So your poor lit-tle dog-gy is . . dead, poor  
2nd TENOR. My dear lit-tle dog-gy is dead, poor soul, And a

soul, A wheel-bar-row cart-ed him off to a  
wheel-bar-row cart-ed him off to a hole, What folks call a hand-some old

hole, What folks call a hand-some old dog he was  
dog he was not, For an om-ni-bus cur-tail'd what tail he had got. He



# THE CAB CATCH.

not, For an om - ni - bus cur - tail'd his tail, So he  
 isn't all there, for the tip of his tail "In Me - mo - ri - am" hangs from a

The first system of the musical score for 'The Cab Catch'. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'not, For an om - ni - bus cur - tail'd his tail, So he isn't all there, for the tip of his tail "In Me - mo - ri - am" hangs from a'.

is - n't all there, And for weal or for woe . . he's stuff'd in a  
 brass - head-ed nail, And for weal or for woe, this whelp of "Old Tow-ler" Is

The second system of the musical score. The vocal melody continues with the lyrics: 'is - n't all there, And for weal or for woe . . he's stuff'd in a brass - head-ed nail, And for weal or for woe, this whelp of "Old Tow-ler" Is'.

cab— stuff'd in a cab - in - et, is "Grow - ler," Handsome he was  
 stuff'd in a cab - in - et, la - bell'd "Grow - ler," poor old  
 BARITONE OR 1st BASS.  
 Bass. My

The third system of the musical score. It includes a vocal melody and piano accompaniment. The lyrics are: 'cab— stuff'd in a cab - in - et, is "Grow - ler," Handsome he was stuff'd in a cab - in - et, la - bell'd "Grow - ler," poor old'. Below the piano part, there are two staves: 'BARITONE OR 1st BASS.' and 'Bass. My'.

The fourth system of the musical score, featuring a vocal melody and piano accompaniment. The lyrics are: 'cab— stuff'd in a cab - in - et, is "Grow - ler," Handsome he was stuff'd in a cab - in - et, la - bell'd "Grow - ler," poor old'.

# THE CAB CATCH

not, what folks call a handsome, handsome dog, poor old Growler, poor old Growler in a  
*Growler, \* poor old Growler. An om - ni - bus, an om - ni - bus cur -*  
 dear lit - tle dog - gy is dead, poor  
 So your dear lit - tle dog - gy is . . .

cab— a cab - in - et is stuff'd, Handsome he was not, poor  
 - tail'd, a bus cur-tail'd his tail, for weal or for woe, for weal or for  
 soul, And a wheel - bar - row cart - ed him  
 dead, poor soul, A

Growler, what folks call a handsome old dog he was not, An om - ni - bus, an om - ni -  
 woe, in a cab - in - et stuff'd, poor Growler is stuff'd, "In Me-mo - ri -  
 off to a hole, What folks call a  
 wheel - bar - row cart - ed him off

\* Words printed in italic should be accentuated.



# THE CAB CATCH.

*bus* curtail'd his tail, poor *Grow - ler*, For weal or woe, what folks call  
 am," For weal or woe, for weal or woe, stuff'd in a cab— a cab - in -  
 hand - some old dog he was not, for an  
 to a hole, What

hand - some, hand - some he was not, he was not what  
 - et, poor old *Grow - ler*, for weal or woe, stuff'd in a cab— for weal or  
 om - ni - bus cur - tail'd what tail he had  
 folks call a hand - some old

folks would call a hand - some, hand - some dog, he was not what folks call handsome, not a  
 woe, for weal or woe, for weal or woe, stuff'd in a cab— a cab - in - et, poor *Grow - ler*,  
 got, He is - n't all there, for the  
 dog he was not, For an

# THE CAB CATCH.

hand - some dog, For an om - ni - bus cur-tail'd what tail he had got,  
 Grow - ler, For weal or woe, poor Growler's stuff'd in a cab— stuff'd in a  
 tip of his tail "In Me - mo - ri - am"  
 om - ni - bus cur - - tail'd his tail,

For weal or woe, for weal or woe, Handsome he was not, what folks call hand - some,  
 cab-in - et, poor Grow - ler, Growler is stuff'd in a cab— poor Grow-ler in a  
 hangs from a brass - head - ed nail, And for  
 So he is - n't all there,

what folks call a hand - some dog, poor . .  
 cab - in - et is stuff'd, poor old Grow - ler, Grow - ler's  
 weal or for woe, this  
 and for weal or for



THE CAB CATCH.

Grow-ler he was not, An om ni - bus cur-tail'd his tail, poor Growler's  
not what folks call hand-some, for weal or woe, for weal or woe, poor Growler's in a cab— for  
whelp of "Old Tow - ler" Is stuff'd in a  
woe, . . . Is stuff'd in a cab—

tail, hand-some, hand - some, not what folks call hand - some.  
weal or woe, for weal or . . . woe, poor Growler's not what folks call hand - some.  
cab - in - et, la - - bell'd "Grow - ler."  
stuff'd in a cab - in - et, is "Grow - ler."

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## THE HUNT IS UP

FOUR-PART SONG FOR MEN'S VOICES

COMPOSED BY

J. L. HATTON.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro.*

ALTO. Tan - tar-ra, tan - tar-ra,

1st TENOR. Tan - tar-ra, tan - tar-ra,

2nd TENOR. Tan - tar-ra, tan - tar-ra, tan -

BASS. Tan - tar-ra, tan - tar-ra, tan -

*Allegro.*

PIANO. *f*

*p*

The hunt is up, the hunt is up, And it is well nigh day; . .

- tar-ra, . . The hunt is up, the hunt is up, And it is well nigh day; . .

- tar-ra, . . The hunt is up, the hunt is up, And it is well nigh day; . .

*p*

The first stanza of this ancient ditty is taken from an interesting little book called "The Household of Sir Thomas More," being a diary kept by his daughter, Margaret, wherein the Fourth of September, A.D. 1523, is thus chronicled:—"Supped with my Lord Sands . . . wound up the evening with musick . . . Lord Sands sang us a new Ballad, *The King's Hunt's up*, which Father affected hugelie. I lacked spiritt to sue my Lord for the words, he being soe free-spoken as alwaies to dash me; howbeit, I mind they ran somewhat thus, *The Hunt is up*, &c." Breaking off at the end of ten lines, the fair diarist concludes with "The rest hath escaped me; albeit, I know there was some burden of *Hey-tantarra*, where my Lord did stamp and snap his fingers. He is a merry heart."—The second stanza is added by me, to give sufficient length to the song.—T. O.

# THE HUNT IS UP.

Har-ry, our King Has gone hunt-ing, To bring the deer to bay. . . *p*

Har-ry, our King Has gone hunt-ing, To bring the deer to bay. . . The east is bright With *p*

Har-ry, our King Has gone hunt-ing, To bring the deer to bay. . . The east is bright With *p*

Har-ry, our King Has gone hunt-ing, To bring the deer to bay. . . The east is bright With *p*

*f* *p*

And dark-ness it is fled; . . The mer-ry horn, . . . the

ro-sy light, And dark-ness it is fled; . . Tan-tar-ra, tan-tar-ra,

ro-sy light, The mer-ry horn, . . . the

ro-sy light, And dark-ness it is fled; . . The mer-ry horn, . . . the

*cres.*

mer-ry horn, . . . the mer-ry horn A-wakes the morn To

*cres.*

tan-tar-ra, tan-tar-ra, tan-tar-ra, tan-tar-ra, tan-tar-ra, tan-tar-ra, tan-

*cres.*

mer-ry horn, . . . the mer-ry horn A-wakes the morn To

*cres.*

mer-ry horn, . . . the mer-ry horn A-wakes the morn To

*cres.*



# THE HUNT IS UP.

leave his i - dle bed, . . The mer - ry horn A-wakes the morn To leave his i - -

tar-ra, tan-tar-ra, tan-tar-ra, . . The mer - ry horn A-wakes the morn To leave his i - -

leave his i - dle bed, . . The mer - ry horn A-wakes the morn To leave his i - -

leave his i - dle bed, . . The mer - ry horn A-wakes the morn To leave his i - -

dle bed. . . The hunt is up, the hunt is up, And it is well nigh day; . .

dle bed. . . The hunt is up, the hunt is up, And it is well nigh day; . .

dle bed. . . The hunt is up, the hunt is up, And it is well nigh day; . .

dle bed. . . The hunt is up, And it is well nigh day; . .

Har-ry, our King . . Has gone hunt - ing, . . To bring the deer to bay. . . Tan -

Har-ry, our King . . Has gone hunt - ing, . . To bring the deer to bay. . . Tan -

Har-ry, our King . . Has gone hunt - ing, . . To bring the deer to bay. . . Tan -

Har-ry, our King . . Has gone hunt - ing, . . To bring the deer to bay. . . Tan -

# THE HUNT IS UP.

*f*

- tar-ra, tan-tar-ra, tan-tar-ra, The hunt is up, tan-tar-ra, tan-tar-ra,

- tar-ra, tan-tar-ra, tan-tar-ra, The hunt is up, tan -

- tar-ra, tan-tar-ra, tan-tar-ra, The hunt is up,

- tar-ra, tan-tar-ra, tan-tar-ra, The hunt is up,

*ff*

tan-tar-ra, tan-tar-ra, tan-tar-ra, ...

- tar-ra, tan-tar-ra, *ff* tan-tar-ra, tan-tar-ra, tan-tar-ra, ...

tan-tar-ra, tan-tar-ra, *ff* tan-tar-ra, tan-tar-ra, tan-tar-ra, ...

tan-tar-ra, tan-tar-ra, *ff* tan-tar-ra, tan-tar-ra, tan-tar-ra, ...

*ff*

tan-tar-ra, tan-tar-ra, tan-tar-ra, ...

*p*

A - rise, a - rise, un - close your eyes, To meet the gold - en ray, ...

A - rise, a - rise, un - close your eyes, To meet the gold - en ray, ...

A - rise, a - rise, un - close your eyes, To meet the gold - en ray, ...

*p*



# THE HUNT IS UP.

*f* Hap-py and free, Right mer - ri - ly We'll mount and ride a - way. . . *p*

*f* Hap-py and free, Right mer - ri - ly We'll mount and ride a - way. . . *p* The birds they sing, The

*f* Hap-py and free, Right mer - ri - ly We'll mount and ride a - way. . . *p* The birds they sing, The

*f* Hap-py and free, Right mer - ri - ly We'll mount and ride a - way. . . *p* The birds they sing, The

The ea - ger hunt-ers fly, . . . The mer - ry horn, . . . the

deer they fling, The ea - ger hunt-ers fly, . . . Tan - tar-ra, tan-tar-ra,

deer they fling, The mer - ry horn, . . . the

deer they fling, The ea - ger hunt-ers fly, . . . The mer - ry horn, . . . the

*cres.* mer - ry horn, . . . the mer - ry horn A - wakes the morn, Then

*cres.* tan - tar-ra, tan - tar-ra, tan - tar-ra, tan - tar-ra, tan - tar-ra, tan - tar-ra, tan -

*cres.* mer - ry horn, . . . the mer - ry horn A - wakes the morn, Then

*cres.* mer - ry horn, . . . the mer - ry horn A - wakes the morn, Then



# THE HUNT IS UP.

up and join the cry, . . The mer - ry horn A-wakes the morn, Then up and join . .

tar-ra, tan-tar-ra, tan-tar-ra, . . The mer - ry horn A-wakes the morn, Then up and join . .

up and join the cry, . . The mer - ry horn A-wakes the morn, Then up and join . .

up and join the cry, . . The mer - ry horn A-wakes the morn, Then up and join . .

the cry. . . The hunt is up, the hunt is up, And now 'tis per-fect day; . .

the cry. . . The hunt is up, the hunt is up, And now 'tis per-fect day; . .

the cry. . . The hunt is up, the hunt is up, And now 'tis per-fect day; . .

the cry. . . The hunt is up, And now 'tis per-fect day; . .

Har-ry, our King . . Has gone hunt - ing, . . To bring the deer to bay. . . Tan -

Har-ry, our King . . Has gone hunt - ing, . . To bring the deer to bay. . . Tan -

Har-ry, our King . . Has gone hunt - ing, . . To bring the deer to bay. . . Tan -

Har-ry, our King . . Has gone hunt - ing, . . To bring the deer to bay. . . Tan -



# THE HUNT IS UP.

First system of musical notation. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a grand staff for piano accompaniment. The lyrics are: - tar-ra, tan-tar-ra, tan-tar-ra, The hunt is up, tan-tar-ra, tan-tar-ra, tan - tar-ra, tan-tar-ra, tan-tar-ra, The hunt is up, tan - tar-ra, tan-tar-ra, tan-tar-ra, The hunt is up.

Second system of musical notation. It consists of five staves. The first four staves are vocal parts and the fifth is a grand staff for piano accompaniment. The lyrics are: tan - tar-ra, tan-tar-ra, tan-tar-ra... - tar-ra, tan tar-ra, tan - tar-ra, tan-tar-ra, tan-tar-ra... tan - tar-ra, tan-tar-ra, tan-tar-ra, tan-tar-ra, tan-tar-ra... tan - tar-ra, tan-tar-ra, tan-tar-ra... tan - tar-ra, tan-tar-ra, tan-tar-ra...

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## GOOD-NIGHT

A FOUR-PART SONG FOR MEN'S VOICES

THE WORDS TRANSLATED FROM THE GERMAN OF R. E. PRUTZ BY THE REV. DR. TROUTBECK

THE MUSIC COMPOSED BY

HERMANN GOETZ

(Op. 20).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81 Queen Street (E.C.); also in New York.

1st TENOR. *pp*

2nd TENOR. *pp*

1st BASS. *pp*

2nd BASS. *pp*

PIANO. *pp*

No day draws near its end - ing, But in its course my

No day draws near its end - ing, But in its course my

No day draws near its end - ing, But in its course my

No day draws near its end - ing, But in its course my

thought . . Has un-to thee been wend-ing, With love's sweet bur-den, with love's sweet

thought Has un - to thee been wend-ing, With love's sweet bur-den, with love's sweet

thought . . Has to thee been wend-ing, With love's sweet bur-den, with love's sweet

thought . . Has to thee been wend-ing, With love's sweet bur-den, with love's sweet

# GOOD-NIGHT.

bur - den fraught. From out my soul, un - spo - ken, Un - til with - drawn the

bur - den fraught. From out my soul, un - spo - ken, Un - til with -

bur - den fraught. From out my soul, un - spo - ken, Un - til with -

bur - den fraught.

*p* *cres.*

light, Have countless greet - ings bro - ken, And la - test comes "good-night," have greetings

- drawn the light, Have greetings bro - ken, And la - test comes "good-night," have greetings

- drawn the light, Have greetings bro - ken, And la - test comes "good night," have greetings

And la - test comes "good night," have greetings

*p* *cres.*

bro - ken, have greetings bro - ken, and la - test comes "good -

bro - ken, have greetings bro - ken, and la - test comes "good -

bro - ken, have greetings bro - ken, and la - test comes "good -

bro - ken, have greetings bro - ken, and la - test comes "good -

*pp*



# GOOD-NIGHT.

night," and la - test comes "good-night." Each day... the time, now

night," and la - test comes "good-night." Each day... the time, now

night," and la - test comes "good-night." Each day the time, now

night," and la - test comes "good-night." Each day the time, now

night," and la - test comes "good-night." Each day the time, now

end - ed, When I was with thee last, Be - fore me lies ex -

end - ed, When I was with thee last, Be - fore me lies ex -

end - ed, When I was with thee last, Be - fore me lies ex -

end - ed, When I was with thee last, Be - fore me lies ex -

end - ed, When I was with thee last, Be - fore me lies ex -

tend - ed, A bright and hap - py past, a hap - py past. Each day in

tend - ed, A bright and hap - py past, a hap - py past.

tend - ed, A bright and hap - py past, a hap - py past.

tend - ed, A bright and hap - py past, a hap - py past.

tend - ed, A bright and hap - py past, a hap - py past.



GOOD-NIGHT.

*cres.*  
ex - pec - ta - tion Of blissful hours in store, I find an in - spi -  
*p* Each day in ex-pec-ta - tion Of bliss-ful hours in store, An in - spi -  
*p* Each day in ex-pec-ta - tion Of bliss-ful hours in store, An in - spi -

*cres.*

*p* ra - tion That fills me more and more, an in - spi - ra - tion, an in - spi - ra - tion  
*pp* ra - tion That fills me more and more, an in - spi - ra - tion, an in - spi - ra - tion  
*p* ra - tion That fills me more and more, an in - spi - ra - tion, an in - spi - ra - tion  
*pp* That fills me more and more, an in - spi - ra - tion, an in - spi - ra - tion

that fills . . . me more and more, that fills me more and more,  
that fills . . . me more and more, that fills me more and more,  
that fills . . . me more and more, that fills me more and more,  
that fills . . . me more and more, that fills me more and more.



GOOD-NIGHT.

*pp*  
To sleep when I ad - dress me, O my be - troth - ed bride, . . Thy name, a  
*pp*  
To sleep when I . . ad - dress me, O my be - troth - ed bride, Thy name, a  
*pp*  
To sleep when I . . ad - dress me, O my be - troth - ed bride, . . Thy name, a  
*pp*  
To sleep when I ad - dress . . me, O my be - troth - ed bride, . . Thy name, a

charm to bless me, I speak at e - ven - tide, . at e - ven - tide, . . Had I but  
charm to bless me, I speak at e - ven - tide, at e - ven - tide, . .  
charm to bless me, I speak at e - ven - tide, at e - ven - tide, . .  
charm to bless me, I speak at e - ven - tide, at e - ven - tide, . .

*cres.*  
wings to bear me, To thee I'd speed my flight; Each night thou should - est  
*p* Had I but wings to bear me, To thee I'd speed my flight; Thou shouldst  
*cres.* Had I but wings to bear me, To thee I'd speed my flight; Thou shouldst  
*cres.*

GOOD-NIGHT.

hear . . me Re-peat - ing my "good-night," thou shouldest hear me, thou shouldest hear me,

hear me Re-peat-ing my "good-night," thou shouldest hear me, thou shouldest hear me,

hear me Re-peat-ing my "good-night," thou shouldest hear me, thou shouldest hear me,

Re - peat-ing my "good-night," thou shouldest hear me, thou shouldest hear me,

Each night . . thou should - est hear me, Re - peat - ing my "good-night."

Each night . . thou should - est hear me, Re - peat - ing my "good - night."

Each night . . thou should - est hear me, Re - peat - ing my "good - night."

Each night . . thou should - est hear me, Re - peat - ing my "good - night."



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## OCTOBER SONG

A FOUR-PART SONG FOR MEN'S VOICES

THE WORDS TRANSLATED FROM THE GERMAN OF TH. STORM BY THE REV. DR. TROUTBECK

THE MUSIC COMPOSED BY

HERMANN GOETZ

(OP. 20).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 &amp; 51, QUEEN STREET (E.C.); also in New York.

1st TENOR. *mf*  
De - scends . . the mist, and drop the leaves, Comeset the wine - cups clink - ing, And

2nd TENOR. *mf*  
De - scends the mist, and drop the leaves, Comeset the wine - cups clink - ing, And

1st BASS. *mf*  
De - scends . . the mist, and drop the leaves, Comeset the wine - cups clink - ing, And

2nd BASS. *mf*  
De - scends the mist, and drop the leaves, Comeset the wine - cups clink - ing, And

PIANO. *mf*

let . . us gild the dreary day . . By drinking, yea, by drink - ing. Tho' strange ap -

let us gild the dreary day . . By drinking, yea, by drink - ing. Tho' strange ap -

let . . us gild the dreary day . . By drinking, yea, by drink - ing. Tho' strange ap -

let us gild the dreary day By drinking, yea, by drink - ing. Tho' strange ap -



# OCTOBER SONG.

- pear the ways of men, From an - y coun - try tak - en, Yet stands the world, the beauteous world. . . Un -  
 - pear the ways of men, From an - y coun - try tak - en, Yet stands the world, the beauteous world. . . Un -  
 - pear the ways of men, From an - y coun - try tak - en, Yet stands the world, the beauteous world. . . Un -  
 - pear the ways of men, From an - y coun - try tak - en, Yet stands the world, the beauteous world, Un -

*ff* - wast - ed and un - shak - en. *p* What tho' the heart may fail at times, Why should we yield . . . to  
 - wast - ed and un - shak - en. *ff* *p* What tho' the heart may fail at times, Why should we yield to  
 - wast - ed and un - shak - en. *ff* *p* What tho' the heart may fail at times, Why should we yield to  
 - wast - ed and un - shak - en. *ff* *p* What tho' the heart may fail, Why yield to

*Slower.*  
 sor - row ! Right well we know the faith - ful heart Will have a bright - - er  
 sor - row ! Right well we know the faith - ful heart Will have a bright - - er  
 sor - row ! Right well we know the faith - ful heart Will have a bright - er  
 sor - row ! Right well we know the faith - ful heart Will have a bright - er



# OCTOBER SONG.

*mf* *Tempo lmo.*

mor-row, will have a bright-er mor - row. De - scends . . the mist, and drop the leaves, Como

mor-row, will have a bright - er mor - row. De-scends the mist, and drop the leaves, Como

mor-row, will have a bright - er mor - row. De - scends . . the mist, and drop the leaves, Como

mor-row, will have a bright - er mor - row. De-scends the mist, and drop the leaves, Como

*mf* *Tempo lmo.*

set the wine-cup clink-ing, And let . . us gild the drear-y day . . By drinking, yea, by

set the wine - cup clink-ing, And let us gild the drear-y day . . By drinking, yea, by

set the wine-cup clink-ing, And let . . us gild the drear-y day . . By drinking, yea, by

set the wine - cup click-ing, And let us gild tho drear-y day By drinking, yea, by

*p* *Slower.*

drink - ing. Chill Autumn has its charm, and yet The vi - o - let . . is wanting; When Spring re -

drink - ing. Chill Autumn has its charm, and yet The vi - o - let is wanting; When Spring re -

drink - ing. Chill Autumn has its charm, and yet The vi - o - let is want-ing; When

drink - ing. In Autumn chill The vi - o - let is want-ing;

*Slower.*



# OCTOBER SONG.

turns, . . the sky will smile . . On vi - o - lets . . en - chanting, on vi - o -

- turns, the sky will smile On vi - o - lets en - chanting, on vi - o -

Spring re - turns, the sky will smile On vi - o - lets en - chanting, on vi - o -

When Spring re - turns, the sky will smile On vi - o - lets en - chanting, on vi - o -

lets en - chant - ing, When bloom - ing Spring at length is here, Ere yet it pass, em -

- lets en - chant - ing, When bloom - ing Spring at length is here, Ere yet it pass, em -

- lets en - chant - ing, When bloom - ing Spring at length is here, Ere yet it pass, em -

- lets en - chant - ing, When bloom - ing Spring at length is here, Ere yet it pass, em -

*Tempo lmo.*

play it, And let . . us both, my trus - ty friend, . . En - joy it, yea, en - joy it.

- play it, And let us both, my trus - ty friend, . . En - joy it, yea, en - joy it.

- play it, And let . . us both, my trus - ty friend, . . En - joy it, yea, en - joy it.

- play it, And let us both my trus - ty friend, En - joy it, yea, en - joy it.



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With-in the woods is deep re - pose, A hid - den si - lent dwell-ing, A gen - tle

With-in the woods is deep re - pose, A hid - den si - lent dwell-ing, A gen - tle

With-in the woods is deep re - pose, A hid - den si - lent dwell-ing, A gen - tle

With-in the woods is deep re - pose, A hid - den si - lent dwell-ing, A gen - tle

breeze with-in them blows, The ten - der shoots are swell-ing, the ten - der shoots are swell -

breeze with-in them blows, The ten - der shoots are swell-ing, the ten - der shoots are swell -

breeze with-in them blows, The ten - der shoots are swell-ing, the ten - der shoots are swell -

breeze with in them blows, The ten - der shoots are swell-ing, the ten - der shoots are swell -



# A FOREST SCENE.

ing, It asks an ear of fi - nest mould, An eye . .  
 ing, It asks an ear of fi - nest mould, An . .  
 ing, It asks an ear . . of fi - nest mould, An . .  
 ing, It asks an ear of mould, An . .

. . of keen - est glan - ces, To catch the voi - ces man - i -  
 eye of keen - est glan - ces, To catch the voi - ces man - i -  
 eye of keen - est glan - ces, To catch the voi - ces man - i -  
 eye of keen - est glan - ces, To catch the voi

fold, To mark . . how Spring ad - van - ces, To catch the  
 fold, To mark . . how Spring ad - van - ces, To catch the  
 fold, To mark . . how Spring ad - van - ces, To catch the  
 ces man - i - fold, To mark . . how Spring ad - van - ces, To catch, to catch the



# A FOREST SCENE.

voi - ces man - i - fold, To mark how Spring ad - van - ces.

voi - ces man - i - fold, To mark how Spring . . ad - van - ces.

voi - ces man - i - fold, To mark how Spring . . ad - van - ces.

voi - ces man - i - fold, To mark how Spring ad - van - ces.

A sound which drip - ping bells re - new, Is through the still - ness break - ing, As if the

A sound which drip - ping bells re - new, Is through the still - ness break - ing, As if the

A sound which drip - ping bells re - new, Is through the still - ness break - ing, As if the

A sound which drip - ping bells re - new, Is through the still - ness break - ing, As if the

chal - iced drops of dew A tink - ling fall . . were mak - ing, a tink - ling fall were mak -

chal - iced drops of dew A tink - ling fall . . were mak - ing, a tink - ling fall were mak -

chal - iced drops of dew A tink - ling fall were mak - ing, a tink - ling fall were mak -

chal - iced drops of dew A tink - ling fall were mak - ing, a tink - ling fall were mak -



# A FOREST SCENE.

ing. *pp* A low . . . mys - te - rious or - gan - tone Comes soft . . .  
 ing. *pp* A low . . . mys - te - rious or - gan - tone Comes  
 ing. *pp* A low mys - te - rious or - gan - tone Comes  
 ing. *pp* An or - gan - tone Comes

ly while we lis - - ten, As if from sun - - - beams voice - ful  
 soft - ly while we lis - - ten, As if from sun - - - beams voice - ful  
 soft - ly while we lis - - ten, As if from sun - - - beams voice - ful  
 soft - ly while we lis - - ten, As if from sun - - - beams voice - ful

grown, . . . do. *f* While through the leaves . . . they glis - ten, As if from  
 grown, . . . do. *f* While through the leaves . . . they glis - ten, As if from  
 grown, . . . do. *f* While through the leaves they glis - ten, As if from  
 beams voice - ful grown, While through the leaves . . . they glis - ten, As if, . . . as if from



# A FOREST SCENE.

sun - beams voice - ful grown, While through the leaves they glis - ten.

sun - beams voice - ful grown, While through the leaves they glis - ten.

sun - beams voice - ful grown, While through the leaves they glis - ten.

sun - beams voice - ful grown, While through the leaves they glis - ten.

*mf* Strokes as of ax - es sound a - part, Now near, now near, and now re - treat - ing, As if the

*mf* Strokes as of ax - es sound a - part, Now near, and now re - treat - ing, As if the

*mf* Strokes as of ax - es sound a - part, Now near, now near, and now re - treat - ing, As if the

*mf* Strokes as of ax - es sound a - part, Now near, and now re - treat - ing, As if the

*rit.* *f* mountain's mighty heart . . . At Spring's return were beating, at Spring's re - turn were beat - ing.

*rit.* *f* mountain's mighty heart . . . At Spring's return were beating, at Spring's re - turn were beat - ing.

*rit.* *f* mountain's mighty heart . . . At Spring's return were beating, at Spring's re - turn were beat - ing.

*rit.* *f* mountain's mighty heart . . . At Spring's return were beating, at Spring's re - turn were beat - ing.



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46 Lady, when I behold (Madl., S.S.A.T.T.B.) T. Linley 1½d.  
16 Let me careless (Madrigal, S.A.T.B.B.) T. Linley 1½d.  
57 Lightly she tripped (Madrigal, S.S.A.T.B.) John Mundy 3d.  
21 My bonny lass, she smileth (Ballet, S.A.T.T.B.) Morley 3d.  
55 My dear mistress had a heart (Glee, A.T.T.B.) Reginald Spofforth 1½d.  
18 O happy fair (Trio, S.S.B.) W. Shield 1½d.  
15 O snatch me swift (Glee, S.A.T.B.B.) Dr. Callcott 3d.  
59 O that the learned poets (Madrigal, S.S.A.T.B.) Orlando Gibbons 2d.  
53 Old May morning (Glee, S.A.T.B.) V. Novello 4d.  
30 Oriana's farewell (Madrigal, S.S.A.T.B.) Bateson 3d.  
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27 Return, blest days (Glee, A.T.T.B.) J. S. Smith 1½d.  
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82 Siat avertiti (Madrigal, S.A.T.T.B.) Giovanni Ferretti 2d.  
80 So lovely is thy dear self (Glee, S.S.A.T.) Benet 1½d.  
6 So saith my fair (Madrigal, S.S.A.T.T.B.) Marcenio 3d.  
17 Stay, Corydon (Madrigal, S.S.A.T.T.B.) Wilbye 4d.  
39 Strike the lyre (Glee, A.T.T.B.) T. Cooke 3d.  
3 Swiftly from the mountain's brow (Glee, S.A.T.B.) S. Webbe 2d.  
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LONDON & NEW YORK: NOVELLO, EWER AND CO.

# DRINKING SONG

COMPOSED BY

HERMANN GOETZ.

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W. Beale 4d.  
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J. V. Roberts 4d.  
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298. In laudem amoris ... J. Barnby 3d.  
299. There's life to be seen George Miller 4d.  
(To be continued.)

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LONDON & NEW YORK: NOVELLO, EWER AND CO.

## DRINKING SONG

A FOUR-PART SONG FOR MEN'S VOICES

THE WORDS TRANSLATED FROM THE GERMAN OF JULIUS WOLFF BY THE REV. DR. TROUTBECK

THE MUSIC COMPOSED BY

HERMANN GOETZ

(Op. 20).

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 &amp; 51, QUEEN STREET (E.C.); also in New York.

*Risolut.*

1st TENOR. Hark, hast thou yet an - oth - er cask? This green and sha-dy lev - el—

2nd TENOR. Hark, hast thou yet an - oth - er cask? This green and sha-dy lev - el—

1st BASS. Hark, hast thou yet an - oth - er cask? This green and sha-dy lev - el—

2nd BASS. Hark, hast thou yet an - oth - er cask? This green and sha-dy lev - el—

*Risolut.*

PIANO.  $\text{♩} = 100.$

Here let us have it, here is all we ask, We'll hold a fa - mous rev - el, The

Here let us have it, here is all we ask, We'll hold a fa - mous rev - el, The

Here let us have it, here is all we ask, We'll hold a fa - mous rev - el, The

Here let us have it, here is all we ask, We'll hold a fa - mous rev - el,



# DRINKING SONG.

best of drink, as all di-vine, Is that which men de-scribe as wine, Both

best of drink as all di-vine, Is that which men de-scribe as wine,

best of drink as all di-vine, Is that which men de-scribe as wine,

The best of drink, as all di-vine, Is that which men de-scribe as wine,

here, both here, and there, In ev'-ry land and lan-guage.

Both here, both here, and there, In ev'-ry land and lan-guage.

Both here, both here, and there, In ev'-ry land and lan-guage.

Both here, and there, In ev'-ry land and lan-guage.

Come, all who toil by land or sea, In field, or wood, or moun-tain, Come, wea-ry trav-lers,

Come, all who toil by land or sea, In field, or wood, or moun-tain, Come, wea-ry trav-lers,

Come, all who toil by land or sea, In field, or wood, or moun-tain, Come, wea-ry trav-lers,

Come, all who toil by land or sea, In field, or wood, or moun-tain, Come, wea-ry trav-lers,



# DRINKING SONG.

come, halt by me, Here flows a spark-ling foun - tain, It flows with that, ye

come, halt by me, Here flows a spark-ling foun - tain, It flows with that, ye

come, halt by me, Here flows a spark-ling foun - tain, It flows with that, ye

come, halt by me, Here flows a spark-ling foun - tain, It flows with

may di - vine, With that which men de - scribe as wine, Both

may di - vine, With that which men de - scribe as wine,

may di - vine, With that which men de - scribe as wine,

that ye may di - vine, With that which men de - scribe as wine,

here, both here, and there, In ev - 'ry land and lan - guage.

Both here, both here, and there, In ev - 'ry land and lan - guage.

Both here, both here, and there, In ev - 'ry land and lan - guage.

Both here, and there, In ev - 'ry land and lan - guage.



# DRINKING SONG.

SOLO OR DOUBLE QUARTET.

*Un poco adagio.*

*dolce.* Come hith-er, al-so, maid-en bright, To crown our mer-ry meet-ing, It  
*dolce.* Come hith-er, al-so, maid-en bright, To crown our mer-ry meet-ing, It  
*dolce.* Come hith-er, al-so, maid-en bright, To crown our mer-ry meet-ing, I  
*dolce.* Come hith-er, al-so, maid-en bright, To crown our mer-ry meet-ing, It  
*Un poco adagio.* ♩ = 60.

*mf* fills the heart with joy and light, . . . To have thy ro-sy greet-ing.  
*mf* fills the heart with joy and light, To have thy ro-sy greet-ing.  
*mf* fills . . . the heart with joy . . . and light, To have thy ro-sy greet-ing.  
*mf* fills the heart with joy and light, To have thy ro-sy greet-ing.

*Tempo 1mo.* *pp* A maid-en's eye, com-pan-ions mine, Sur-pass-es far the  
*pp* A maid-en's eye, com-pan-ions mine, Sur-pass-es far the  
*pp* A maid-en's eye, com-pan-ions mine, Sur-pass-es far the  
*pp* A maid-en's eye, com-pan-ions mine, Sur-pass-es

*Tempo 1mo.* *pp* A maid-en's eye, com-pan-ions mine, Sur-pass-es

# DRINKING SONG.

FULL CHORUS.

rich-est wine, Both here, . . . both here, and there, In ev-'ry land and

rich-est wine, Both here, . . . both here, and there, In ev-'ry land and

rich-est wine, Both here . . . both here, and there, In ev-'ry land and

far the rich-est wine, Both here, and there, In ev-'ry land and

lan-guage, both here, . . . and there, in ev-'ry lan-guage.

lan-guage, both here . . . and there, in ev-'ry lan-guage.

lan-guage, both here, and there, in ev-'ry lan-guage.

lan-guage, both here, . . . and there, in ev-'ry lan-guage.



# PART-SONGS & CHORUSES

## FOR MEN'S VOICES.

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# HEAVE THE ANCHOR

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WM. ALEX. BARRETT.

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## HEAVE THE ANCHOR

FOUR-PART SONG FOR MEN'S VOICES

THE WORDS AND MUSIC BY

WM. ALEX. BARRETT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Andante moderato.*

ALTO.

1st TENOR.

2nd TENOR.

BASS.

PIANO.

*mf*

Heave the an-chor, man the cap-stan, Haul your sheets, and set your sails,  
Heave the an-chor, now 'vast heav-ing, Join the song as we set sail,

*mf smoothly.*

Yeo! . . . yeo! . . . yeo! . . . and set your sails,  
Yeo! . . . yeo! . . . yeo! . . . as we set sail,

*Andante moderato.*

Fresh and fair the wind is blow-ing, Sun-ny days bring prosp'rous gales, Heave with a will,  
Once more see the coast we're leav-ing, Stands all mist-y, blue and pale, Now pull a-breast,

*mf*

Yeo! . . . yeo! . . . Sun-ny days bring prosp'rous gales, Heave, . . .  
Yeo! . . . yeo! . . . Stands all mist-y, blue and pale, See, . . .

Heave ho! yeo, heave ho! yeo ho! Sunny days bring prosp'rous gales, Heave with a will,  
Heave ho! yeo, heave ho! yeo ho! Stands all misty, blue and pale, Now pull a-breast,

*mf*

# HEAVE THE ANCHOR.

heave with a run, Heave till on cat-fall, the an-chor is sway-ing, To it a-gain,  
off to the west, See how the sails to the breez-es are swell ing, On and a-way,

heave with a run, Heave till on cat-fall, the an-chor is sway-ing, To it a-gain,  
off to the west, See how the sails to the breez-es are swell-ing, On and a-way,

heave, . . . heave, the an-chor is sway-ing, To it a-gain,  
see, . . . see, the breez-es are swell-ing, On and a-way,

heave with a run, Heave till on cat-fall, the an-chor is sway-ing, To it a-gain, . .  
off to the west, See how the sails to the breez-es are swell-ing, On and a-way, . .

bring in the chain; Time that the ship was weigh-ing. } Heave the an-chor, man the cap-stan,  
dash-ing the spray, Speeds the ship our dwell-ing. }

bring in the chain; Time that the ship was weigh-ing. } Heave the an-chor, man the cap-stan,  
dash-ing the spray, Speeds the ship our dwell-ing. }

bring in the chain; Time that the ship was weigh-ing. } Yeo! . . . yeo! . . .  
dash-ing the spray, Speeds the ship our dwell-ing. }

bring in the chain; Time that the ship was weigh-ing. } Heave ho! yeo, heave ho! yeo,  
dash-ing the spray, Speeds the ship our dwell-ing. }



# HEAVE THE ANCHOR.

*rall.*

Stand by sheets, and set your sails, Fair and fresh the wind is blow-ing, Yeo! heave ho!

*rall.*

Stand by sheets, and set your sails, Fair and fresh the wind is blow-ing, Yeo! . . heave ho!

*rall.*

yeo! . . and set your sails, Yeo! . . yeo! . . yeo! . . heave ho!

*rall.*

heave ho! and set your sails, Heave ho! yeo ho! heave, yeo ho! heave ho!

*Slower.*

What if in part-ing hearts may be smart-ing, May the dear ones left behind us,  
Thus when re-turn-ing, ev-'ry heart yearn-ing, Once more babes and spouses greeting,

What if in part-ing hearts may be smart-ing, May the dear ones left be-hind us,  
Thus when re-turn-ing, ev-ry heart yearn-ing. Once more babes and spouses greeting,

What if in part-ing hearts may be smart-ing, . . May the dear ones left, . . . .  
Thus when re-turn-ing, ev-'ry heart yearn-ing, . . Once more babes and dear . . . .

What if in part-ing hearts may be smart-ing, May the dear ones left be-hind us,  
Thus when re-turn-ing, ev-'ry heart yearn-ing, Once more babes and spouses greeting,

*Slower.*

# HEAVE THE ANCHOR.

*f* *pp*

Con-stant to them ev - er find us, La - bour should be well at-tend-ed, Home's sweet pleasures  
Per - ils end with hearts sweet greeting, Du - ty done, and rest en - su-ing, Home's dear pleasures

Con-stant to them ev - er find us, La - bour should be well at-tend-ed, Home's sweet pleasures  
Per - ils end with hearts sweet greeting, Du - ty done, and rest en - su-ing, Home's dear pleasures

ones left . . . . . be - hind, all  
ones left . . . . . be - hind, re -

Con-stant to them ev - er find us, La - - bour should be well at - tend - ed, all  
Per - ils end with hearts sweet greeting, Home's dear pleasures then re - new - ing, all

*f* *pp*

*Poco lento.* *a tempo.*

must be end - ed, Love and friendship still will grow, While at du - ty's call we go,  
then re - new - ing, Joy and com-fort, calm and peace, Love and friendship's ties in - crease,

must be end - ed, Love, friendship still will grow, While at du - ty's call we go,  
then re - new - ing, Joy, com-fort, calm and peace, Love and friendship's ties in - crease,

end - - ed, Love and friendship still will grow, While at du - ty's call we go,  
- new - - ing, Joy and com-fort, calm and peace, Love and friendship's ties in - crease,

must be end - ed, Love, friend-ship will grow, While at du - ty's  
then re - new - ing, Joy, com - fort, calm, peace, Love and friend - ship's

*Poco lento.* *a tempo.*



# HEAVE THE ANCHOR.

*rall.* while at du - ty's call we go. . . Heave the an - chor, man the cap - stan,  
love and friend-ship's ties in - crease. Heave the an - chor, now 'vast heav - ing,

*rall.* while at du - ty's call we go. . . . Heave the an - chor, man the cap - stan,  
love and friend-ship's ties in - crease. . . . Heave the an - chor, now 'vast heav - ing,

*rall.* while at du - ty's call we go. . . Yeo! . . . yeo! . . .  
love and friend-ship's ties in - crease. Yeo! . . . yeo! . . .

*rall.* call . . . we go. . . Heave ho! yeo, heave ho! yeo,  
ties . . . in - crease. Heave ho! yeo, heave ho! yeo,

*Andante moderato.*

*mf* Stand by sheets, and set your sails, Fresh and fair the wind is blow - ing,  
Join the song as we set sail, . . Once more see the coast we're leav - ing,

*mf* Stand by sheets, and set your sails, Fresh and fair the wind is blow - ing,  
Join the song as we set sail, Once more see the coast we're leav - ing,

yeo! . . . and set your sails, Yeo! . . . yeo! . . .  
yeo! . . . as we set sail, Yeo! . . . yeo! . . .

heave ho! . . . set your sails, Heave ho! yeo, heave ho! yeo  
heave ho! . . . set your sail, Heave ho! yeo, heave ho! yeo

# HEAVE THE ANCHOR.

*mf*  
 Sun - ny . . days bring pros-p'rous gales, Heave with a will, heave with a run,  
 Stands all . . mist - y, blue and pale, Now pull a - breast off to the west,

*mf*  
 Sun - ny days bring pros-p'rous gales, Heave with a will, . . heave with a run, . .  
 Stands all mist - y, blue and pale, Now pull a - breast, . . off to the west,

*mf*  
 Sun - ny . . days bring pros-p'rous gales, Heave, . . heave, . .  
 Stands all . . mist - y, blue and pale, See, . . see, . .

*mf*  
 ho! Sun - ny days bring pros-p'rous gales, Heave with a will, heave with a run,  
 ho! Stands all mist - y, blue and pale, Now pull a - breast, off to the west,

*mf*

Heave till on cat-fall, the an - chor is sway - ing, To it a - gain, bring in the chain;  
 See how the sails to the breez - es are swell - ing, On and a - way, dash - ing the spray,

Heave till on cat-fall, the an - chor is sway - ing, To it a - gain, bring in the chain;  
 See how the sails to the breez - es are swell - ing, On and a - way, dash - ing the spray,

heave, the an - chor is sway - ing, To it a - gain, bring in the chain;  
 see the breez - es are swell - ing, On and a - way, dash - ing the spray,

Heave till on cat-fall, the an - chor is sway - ing, To it a - gain, . . bring in the chain;  
 See how the sails to the breez - es are swell - ing, On and a - way, . . dash - ing the spray,

*f*



# HEAVE THE ANCHOR.

Time that the ship was weigh-ing.) Heave the an-chor, man the cap-stan, Haul your sheets, and  
Speeds the ship our dwell-ing.)

Time that the ship was weigh-ing.) Heave the an-chor, man the cap-stan, Haul your sheets, and  
Speeds the ship our dwell-ing.)

Time that the ship was weigh-ing.) Yeo! . . . yeo! . . . yeo! . . . and  
Speeds the ship our dwell-ing.)

Time that the ship was weigh-ing.) Heave ho! yeo, heave ho! yeo, heave ho! and  
Speeds the ship our dwell-ing.)

set your sails, Fair and fresh the wind is blow-ing, Yeo, heave ho! *rall.*

set your sails, Fair and fresh the wind is blow-ing, Yeo, . . . heave ho! *rall.*

set your sails, Yeo, . . . yeo, . . . yeo, . . . heave ho! *rall.*

set your sails, Heave ho! yeo ho! heave, yeo ho! heave ho! *rall.*

C1533/22

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## THE GOSLINGS

HUMOROUS PART-SONG FOR MEN'S VOICES

THE WORDS WRITTEN BY F. E. WEATHERLEY, M.A.

THE MUSIC COMPOSED BY

J. FREDERICK BRIDGE

Mus. Doc.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro con moto.*  
*p stac.*

ALTO.  
She was a pret-ty lit-tle gos-ling, And a gay young gos-ling

1st TENOR.  
She was a pret-ty lit-tle gos-ling, And a gay young gos-ling

2nd TENOR.  
She was a pret-ty lit-tle gos-ling, And a gay young gos-ling

BASS.  
She was a pret-ty lit-tle gos-ling, And a gay young gos-ling

PIANO.\*  
*p stac.* *f*

*dolce e legato.*

he; And "I love you," he said, "so dear-ly;" And "I love you too," said

*dolce e legato.*

he; And "I love you," he said, "so dear-ly;" And "I love you too," said

*dolce e legato.*

he; And "I love you," he said, "so dear-ly;" And "I love you too," said

*dolce e legato.*

he; And "I love you," he said, "so dear-ly;" And "I love you too," said

*p dolce e legato.*

\* May be sung unaccompanied if the Symphonies at the end of the Verses 1 and 2 are omitted.

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# THE GOSLINGS.

*cres. con espress*

she. But "a - las ! we must part," He whis-pered, "I'm off to the world so wide; But

she. He whis-pered, "I'm off to the world so wide; But

she. He whis-pered, "I'm off to the world so wide; But

she. He whis-pered, "I'm off to the world so wide; But

*cres. pp f p*

*rall. tempo a la marcia.*

love, don't fear, I'll come next year And make you, and make you my . . . lit - tle

*rall. f*

love, don't fear, I'll come next year And make you, and make you my lit - tle

*rall. f*

love, don't fear, I'll come next year And make you, and make you my lit - tle

*rall. f*

love, don't fear, I'll come next year And make you, and make you my lit - tle

*rall. f tempo a la marcia.*

bride."

bride."

bride."

bride."

*tr*

*pp*



# THE GOSLINGS.

*stac.* *p* *dolce e legato.* *p*

'Twas Michaelmas day at morn-ing, That he came home once more, Ho . .

*p stac.* *dolce e legato.* *p*

'Twas Michaelmas day at morn-ing, That he came home once more, Ho

*p stac.* *dolce e legato.* *p*

'Twas Michaelmas day at morn-ing, That he came home once more, Ho

*p stac.* *f* *dolce e legato.* *p*

'Twas Michaelmas day at morn-ing, That he came home once more, Ho

*p stac.* *f* *p dolce e legato.*

*con espress.* *cres.*

met his true love's mo - ther, And oh ! she was weep - ing sore. Too

met his true love's mo - ther, And oh ! she was weep - ing sore.

met his true love's mo - ther, And oh ! she was weep - ing sore.

met his true love's mo - ther, And oh ! she was weep - ing sore.

*cres.*

*rall.* *pp* *f* *p*

late, you've come" she whis-pered, "They've tak - en your love a - way, She nev-er will be your

*pp* *f* *p rall.*

She whis-pered, "They've tak - en your love a - way, She nev-er will be your

*pp* *f* *p rall.*

She whis-pered, "They've tak - en your love a - way, She nev-er will be your

*pp* *f* *p rall.*

She whis-pered, "They've tak - en your love a - way, She nev-er will be your

*pp* *f* *p rall.*



# THE GOSLINGS.

*tempo a la marcia.*

bride, ah, me! For she's go - ing, she's go - ing to be cooked . . . . to -

bride, ah, me! For she's go - ing, she's go - ing to be cooked . . . . to -

bride, ah, me! For she's go - ing, she's go - ing to be cooked . . . . to -

bride, ah, me! For she's go - ing, she's go - ing to be cooked . . . . to -

*f tempo a la marcia.*

- day!"

- day!"

- day!"

- day!"

*p* *tr*

*stac.* *p*

Then up he went to the farm-house: "Where is my love?" he said; But the

*p stac.* *p*

Then up he went to the farm-house: "Where is my love?" he said; But the

*p stac.* *p*

Then up he went to the farm-house: "Where is my love?" he said; But the

*p stac.* *f* *p*

Then up he went to the farm-house: "Where is my love?" he said; But the



# THE GOSLINGS.

*cres. con express.*

far - mer's wife she seized a knife And cut off his lit - tle head. And she

far - mer's wife she seized a knife And cut off his lit - tle head.

far - mer's wife she seized a knife And cut off his lit - tle head.

far - mer's wife she seized a knife And cut off his lit - tle head.

*cres.*

served him up With his true love, On a dish so deep and wide, So though in

With his true love, On a dish so deep and wide, So though in

With his true love, On a dish so deep and wide, So

With his true love, On a dish so deep and wide, So

*Grave.*

life they were part - ed, In death they were side by side.

life they were part - ed, In death they were side by side.

though they were part - ed, In death they were side by side.

though they were part - ed, In death they were side by side.



# PART-SONGS & CHORUSES

## FOR

# MEN'S VOICES.

<b>Arno.</b> —Rule, Britannia .. .. 1d.	<b>Donizetti (continued).</b>	<b>Mendelssohn (continued).</b>
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# THE STREAM

FOUR-PART SONG FOR MEN'S VOICES

THE WORDS WRITTEN BY FRANK NORTH

THE MUSIC COMPOSED BY

JOHN P. ATTWATER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.); also in New York.

*Moderato. Smoothly.*

ALTO. *p* Gent - ly row me down the stream, Let me breathe sweet

TENOR. *p* Gent - ly row me down the stream, Let me breathe sweet

BARITONE. *p* Gent - ly row me down the stream, Let me breathe sweet

BASS. *p* Gent - ly row me down the stream, Let me breathe sweet

PIANO. *Moderato.* *p*

♩ = 92.

air and dream; When the day sinks in - to night, Sil - ver

air and dream; When the day sinks in - to night, Sil - ver

air and dream; . . . When the day . . . sinks in - to night, Sil - ver

air and dream; When the day sinks in - to night, Sil - ver

*p* *mf*



# THE STREAM.

moon-beams, shed your light! Gent - ly row me, gent - ly row me,  
 moon-beams, shed your light! .. Gent - ly row me, gent - ly row me,  
 moon-beams, shed your light! Gent - ly row me, gent - ly row me,  
 moon-beams, shed your light! Gent - ly row me, gent - ly row .. me,

*dim. e rit.*  
 Cool my brow, and make life bright!  
*dim. e rit.*  
 Cool .. my brow, and make life bright!  
*dim. e rit.*  
 Cool .. my brow, and make life bright! May .. no storm come to  
*dim. e rit.*  
 Cool .. my brow, and make life bright!

*dim. e rit.* *f a tempo.*  
 May gen - tle wave - lets rock me to rest,  
 May gen - tle wave - lets rock me to rest,  
 ruf - fle thy breast, Gen - tle wave - lets rock me to rest,  
 May gen - tle wave - lets .. rock me to rest,



# THE STREAM.

*mf* Slow is thy mo-tion, and sweet is thy song, *p* Mur-mur-ing gent-ly while

*mf* Slow is thy mo-tion, and sweet is thy song, *p* Mur-mur-ing gent-ly while

*mf* Slow is thy mo-tion, and sweet is thy song, *p* Mur-mur-ing gent-ly while

*mf* Slow is thy mo-tion, and sweet is thy song, *p* Mur-mur-ing gent-ly while

*mf* Slow is thy mo-tion, and sweet is thy song, *p* Mur-mur-ing gent-ly while

*rit.* flow-ing a - long. *pp a tempo.* Peace-ful ev-'ning, fresh and calm, Heal-ing

*rit.* flow-ing a - long. *pp a tempo.* Peace-ful ev-'ning, fresh and calm, Heal-ing

*rit.* flow-ing a - long. *pp a tempo.* Peace-ful ev-'ning, fresh and calm, Heal-ing

*rit.* flow-ing a - long. *pp a tempo.* Peace-ful ev-'ning, fresh and calm, Heal-ing

*rit.* flow-ing a - long. *pp a tempo.* Peace-ful ev-'ning, fresh and calm, Heal-ing

*cres* hearts with sooth-ing balm, *cres* Would that life . . . could be . . . like

*cres* hearts with sooth-ing balm, *cres* Would that life . . . could be like

*cres* hearts with sooth-ing balm, *cres* Would that life . . . could be like

*cres* hearts with sooth-ing balm, *cres* Would that life . . . could be like

*cres* hearts with sooth-ing balm, *cres* Would that life . . . could be like



# THE STREAM.

*cen* - - - - - *do.* *pp*

thee, Full of love, from sor - row free! Peace - ful ev - 'ning,

*cen* - - - - - *do.* *pp*

thee, Full of love, from sor - row free! . . . Peace - ful ev - 'ning,

*cen* - - - - - *do.* *pp*

thee, Full of love, from sor - row free! Peace - ful ev - 'ning,

*cen* - - - - - *do.* *pp*

thee, . . . Full of love, from sor - row free! Peace - ful ev - 'ning,

*cen* - - - - - *do.* *pp*

thee, . . . Full of love, from sor - row free! Peace - ful ev - 'ning,

*dim. e rit.*

peace - ful ev - 'ning, Bring thy calm and peace to me.

*dim. e rit.*

peace - ful ev - 'ning, Bring thy calm and peace to me.

*dim. e rit.*

peace - ful ev - 'ning, Bring thy calm and peace to me.

*dim. e rit.*

peace - ful ev - 'ning, Bring thy calm and peace to me.

*dim. e rit.*

peace - ful ev - 'ning, Bring thy calm and peace to me.

INSCRIBED TO THE LONDON MALE VOICE CLUB.

## ODE TO THE TERRESTRIAL GLOBE

(BY A MISERABLE WRETCH)

HUMOROUS PART-SONG FOR MEN'S VOICES

THE WORDS WRITTEN BY W. S. GILBERT

THE MUSIC COMPOSED BY

J. FREDERICK BRIDGE

Mus. Doc.

LONDON: NOVELLO AND COMPANY LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Maestoso.*

ALTO.  
Roll on, thou ball, roll on, thou ball, roll . . on, roll . .

1st  
TENOR.  
Roll on, thou ball, roll on, thou ball, roll . . on, roll . .

2nd  
TENOR.  
Roll on, thou ball, roll on, thou ball, roll . . on, roll

BASS.  
Roll on, thou ball, roll on, thou ball, roll . . on, roll . .

*Maestoso.*

PIANO.  
Roll on, thou ball, roll on, thou ball, roll . . on, roll . .

*Lento.*

on ! Through path - less realms of space, through path - less realms of space, roll

on ! Through path - less realms of space, through path - less realms of space, roll

on ! Through path - less realms of space, through path - less realms of space, roll

on ! Through path - less realms of space, . . of space, roll

*Lento.*



# ODE TO THE TERRESTRIAL GLOBE.

*rall.* *Andante con moto.*

on, . . roll . . on! What though I'm in a sor-ry case? What though I can-not

on, roll . . on! What though I'm in a sor-ry case? What though I can-not

on, . . roll . . on! What though I'm in a sor-ry case? What though I can-not

on, roll . . on! What though I'm in a sor-ry case? What though I can-not

*f* *rall.* *p* *Andante con moto.*

meet my bills? What though I suf-fer tooth-ache's ills? What though I swal-low countless pills?

meet my bills? What though I suf-fer tooth-ache's ills? What though I swal-low countless pills?

meet my bills? What though I suf-fer tooth-ache's ills? What though I swal-low countless pills?

meet my bills? What though I suf-fer tooth-ache's ills? What though I swal-low countless pills?

*accel.* *sf* *f* *rall.*

*accel.* *sf* *f* *rall.*

*accel.* *sf* *f* *rall.*

*accel.* *sf* *f* *rall.*

*Maestoso.*

Ne-ver you mind, ne-ver you mind! roll on, . . roll . . on!

Ne-ver you mind, ne-ver you mind! roll on, . . roll . . on!

Ne-ver you mind, ne-ver you mind! roll on, . . roll on!

Ne-ver you mind, ne-ver you mind! roll on, . . roll . . on!

*Maestoso.*



# ODE TO THE TERRESTRIAL GLOBE.

*Maestoso.*

Roll on, thou ball, roll on, thou ball, roll . . on, roll . .

Roll on, thou ball, roll on, thou ball, roll . . on, roll . .

Roll on, thou ball, roll on, thou ball, roll . . on, roll

Roll on, thou ball, roll on, thou ball, roll . . on, roll . .

*Maestoso.*

*Lento.*

on! Through seas of ink - y air, through seas of ink - y air, roll

on! Through seas of ink - y air, through seas of ink - y air, roll

on! Through seas of ink - y air, through seas of ink - y air, roll

on! Through seas of ink - y air, . . . of air, roll

*Lento.*

*rall.* *Andante con moto.*

on, . . roll . . on! It's true I've got no shirts to wear; It's true my but-cher's

on, roll . . on! It's true I've got no shirts to wear; It's true my but-cher's

on, . . roll . . on! It's true I've got no shirts to wear; It's true my but-cher's

on, roll . . on! It's true I've got no shirts to wear; It's true my but-cher's

*f* *rall.* *p* *Andante con moto*



# ODE TO THE TERRESTRIAL GLOBE.

*accel. sf f rall.*

bill is due; It's true my pros-pects all look blue; But don't let that un - set - tle you.

*accel. sf f rall.*

bill is due; It's true my pros-pects all look blue; But don't let that un - set - tle you.

*accel. sf f rall.*

bill is due; It's true my pros-pects all look blue; But don't let that un - set - tle you.

*accel. sf f rall.*

bill is due; It's true my pros-pects all look blue; But don't let that un - set - tle you.

*Mae-sto-so.*

Ne - ver you mind, ne - ver you mind! roll on, . . roll . . on!

*f*

Ne - ver you mind, ne - ver you mind! roll on, . . roll . . on!

*f*

Ne - ver you mind, ne - ver you mind! roll on, . . roll on!

*f*

Ne - ver you mind, ne - ver you mind! roll on, . . roll . . on!

*Mae-sto-so.*

# THE ORPHEUS

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352. Good-night ... C. Harris 3d.
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355. Hark, jolly shepherds A. H. Brewer 3d.
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359. Sweet and Low ... J. Barnby 2d.



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## AN OLD RAT'S TALE

HUMOROUS PART-SONG FOR MEN'S VOICES

THE WORDS WRITTEN BY LAURA E. RICHARDS\*

THE MUSIC COMPOSED BY

J. FREDERICK BRIDGE

Mus. Doc.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Allegro moderato.*

A: TO.

1st TENOR.

2nd TENOR.

BASS.

PIANO.

And she . . was a rat, And

And she . . was a rat, And down in one

And

He . . was a rat, And down in one

*Allegro moderato.*

*f* *f* *p*

down in one hole, in one hole . . they did dwell, And both were as black as a

hole, down in one hole they did dwell, And both were as black as a

down in one hole, in one hole . . they did dwell, And both were as black as a

hole, down in one hole they did dwell, And both were as black as a

*f*

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# AN OLD RAT'S TALE.

witch - 's cat, And they loved one an - o - ther well, they loved one an - o - ther well.

witch - 's cat, And they loved one an - o - ther well, they loved one an - o - ther well.

witch - 's cat, And they loved one an - o - ther well, they loved one an - o - ther well.

witch - 's cat, And they loved one an - o - ther well, they loved one an - o - ther well.

And she had a tail, Both long . . and curl - ing and

And she had a tail, Both long . . and curl - ing and

Both long . . and curl - ing and

And he had a tail, Both long . . . and curl - ing and

fine, "Yours is the fi - nest tail in the world, yours is the fi - nest

fine, And each said, "Yours is the fi - nest tail in the world, yours is the fi - nest

fine, And each said, "Yours is the fi - nest tail in the world, yours is the fi - nest

fine, "Yours is the fi - nest tail in the world. yours is the fi - nest



AN OLD RAT'S TALE.

your is the fi - nest tail in the world, your is the fi - nest tail in the world, the fi - nest  
tail in the world, yours, yours, yours is the fi - nest  
tail in the world, yours, yours, yours is the fi - nest  
tail in the world, yours is the fi - nest, yours is the fi - nest, yours is the fi - nest

tail, ex-cept-ing mine, ex-cept-ing mine, ex-cept-ing  
tail, ex-cept-ing mine, ex-cept-ing mine, ex-cept-ing  
tail, ex-cept-ing mine, ex-cept-ing mine, ex-cept-ing  
tail, ex-cept-ing mine, ex-cept-ing mine, ex-cept-ing

mine, excepting mine." And she smelt the cheese,  
mine, excepting mine." And she smelt the cheese,  
mine, excepting mine." He smelt the cheese,  
excepting mine." He smelt the cheese,  
A little slower.



# AN OLD RAT'S TALE.

*rall.* *Tempo lmo.*

and she smelt the cheese, And they both pronounced it

and she smelt the cheese, And they both pronounced it

he smelt the cheese, And they both

he smelt the cheese, And they both

*rall.* *Tempo lmo.*

good, And each re-solved it would great - ly add To the charms of their dai - ly

good, And each re-solved it would great - ly add To the charms of their dai - ly

pronounced it good, And each re-solved it would great - ly add To the charms of their dai - ly

pronounced it good, And each re-solved it would great - ly add To the charms of their food, the

*A little slower.*

food, the charms of their dai - ly food. And

food, the charms of their dai - ly food. And

food, the charms of their dai - ly food.

charms of their dai - ly food, of their dai - ly food. So he ven - tured out,

*A little slower.*

*pp* *pp*



# AN OLD RAT'S TALE.

she ven-tured out, I saw them go with pain, I

she ven-tured out, I saw them go with pain, I

And I saw . . . them go with pain, I

*Adagio.*

saw them go with pain, But what be-fell them I nev-er can tell, *con molto espressa.*

saw them go with pain, But what be-fell them I nev-er can toll, For they

saw them go with pain, But what be-fell them I nev-er can toll, *con molto espressa.*

saw them go with pain, But what be-fell them I nev-er can toll, For they *con molto espressa.*

*rall.* *ppp*

nev-er came back a-gain, nev-er came back a-gain.

nev-er came back a-gain, nev-er came back a-gain.

They nev-er came back a-gain, nev-er came back a-gain.

nev-er came, nev-er came back a-gain, nev-er came back a-gain.



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186. Herdsman's song ... J. Raff 2d.  
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189. Winter song ... J. Raff 2d.  
190. Sad, that I must turn to dust J. Raff 2d.  
191. Cossack's Drinking song J. Raff 2d.  
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287.  
288. I prithee send me back my heart  
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J. Blumenthal 4d.  
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(To be continued.)

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## CUPID ONCE UPON A BED OF ROSES

GLEE FOR MALE VOICES

WORDS FROM ANACREON, ODE 34

THE MUSIC COMPOSED BY

J. VARLEY ROBERTS

MAGDALEN COLLEGE, OXFORD.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 &amp; 51, Queen Street (E.C.); also in New York.

*Andante con moto.*

ALTO.

1st TENOR.

2nd TENOR.

BASS.

PIANO.  
For practice only.

*mf*

Cu - pid once up - on a bed Of ro - ses laid his wea - ry head, Luck - less

Cu - pid once up - on a bed Of ro - ses laid his wea - ry head, Luck - less

Cu - pid once up - on a bed Of ro - ses laid his wea - ry head, Luck - less

Cu - pid once up - on a bed Of ro - ses laid his wea - ry head, Luck - less

*Andante con moto.*

ur - chin, not to see With - in the leaves a slum - b'ring bee, a slum - b'ring

ur - chin, not to see With - in the leaves a slum - b'ring bee, a slum - b'ring

ur - chin, not to see With - in the leaves a slum - b'ring bee, a slum - b'ring

ur - chin, not to see With - in the leaves a slum - b'ring bee, a slum - b'ring

*pp*



[illegible]

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "wak'd, and stung the child, and stung the child, Loud and pi-teous". The vocal parts are arranged in four staves, each with a vocal line and a corresponding lyric line. The piano accompaniment is written in two staves at the bottom. The score includes dynamic markings: *pp* (pianissimo) and *f* (forte). The tempo is marked *Andante*. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staves. The piano accompaniment is written below the vocal staves. The score is a single system of music.

Our Father, who art in Heaven, Hallowed be thy Name. Thy Kingdom come. Thy will be done on Earth, as it is in Heaven. Give us this day our daily bread. And lead us not into temptation, but deliver us from the evil one. For thine is the Kingdom, and the power, and the glory, forever. Amen.



CUPID ONCE UPON A BED OF ROSES.

runs, he flies. O mother, I am wound - ed through, I die with pain, in

sooth I do. Stung by some lit - tle an - gry thing, Some ser - pent on a

ti - ny wing, A bee it was, for once I know, I heard a rus - tic call it



CUPID ONCE UPON A BED OF ROSES.

so. Thus he spoke, and she the while . . .

so. Thus he spoke, and she the while . . . Heard him

so. Thus he spoke, and she the while Heard him

so. Thus he spoke, and she the while Heard him with a . . . sooth

Heard him with . . . a . . . sooth . . . ing smile, Then said, . . . my . .

with . . . a . . . sooth . . . ing smile, . . . My

with a sooth - ing smile, My

ing smile, a sooth - ing . . . smile, Then said,

in - fant, . . . if so much Thou feel the lit - tle wild bee's touch, How

in - fant, if so much Thou feel the lit - tle wild bee's touch, How

in - fant, if so much Thou feel the lit - tle wild bee's touch, How

How must the

CUPID ONCE UPON A BED OF ROSES.

must the heart, ah, Cu - pid, be, The hap - less heart that's stung by thee, how  
 must the heart, ah, Cu - pid, be, The hap - less heart that's stung by thee, how  
 must the heart, ah, Cu - pid, be, The hap - less heart that's stung by thee, how  
 heart, . . . ah, Cu - pid, be, The hap - less heart that's stung by thee, how

*rall.* *a tempo.*  
 must the heart that's stung by thee, the hap - less heart that's stung by thee, that's  
 must the heart that's stung by thee, the hap - less heart that's stung by thee, that's  
 must the heart that's stung by thee, the hap - less heart that's stung by thee, that's  
 must the heart that's stung by thee, the hap - less heart that's stung by thee, that's

*rall.*  
 stung by thee, that's stung by thee, the hap - less heart that's stung by thee.  
 stung by thee, that's stung by thee, the hap - less heart that's stung by thee.  
 stung by thee, that's stung by thee, the hap - less heart that's stung by thee.  
 stung by thee, that's stung by thee, the hap - less heart that's stung by thee.



# PART-SONGS & CHORUSES

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C1538/22

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61. \*The Two Roses ... H. Werner 2d.
62. The Toper's Glee... ... Zelter 2d.
63. Integer vitæ ... Flemming 2d.
64. The Three Huntsmen ... C. Kreutzer 3d.
65. Parting ... F. Otto 3d.
66. O most Holy One ... 2d.
67. He who trusts in ladies fair Eisenhofer 3d.
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69. Absence ... F. Schneider 2d.
70. On fragrant myrtles ... Müller 3d.
71. O cruel maid ... Kalliwoda 2d.
72. Twine ye roses in your hair Pohlentz 2d.
73. The sun is gone ... Bergt 2d.
74. \*Ah! with me (Deh! con me) Seyfried 3d.
75. Dear maid ... L. de Call 2d.
76. I tell thee, boy ... Grassini 4d.
77. Soldiers' chorus ... H. Werner 2d.
78. The Ladies ... Reichardt 4d.
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80. To Song ... Weber 2d.
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99. Beauteous clouds ... H. Werner 2d.
100. Must I, then, part from thee F. Otto 2d.
101. War song ... H. Werner 2d.
102. Slumber sweetly... Eisenhofer 2d.
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143. O Fatherland ... Franz Abt 2d.
144. Merry May ... Franz Abt 3d.

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## I PRITHEE SEND ME BACK MY HEART

A FOUR-PART SONG FOR MEN'S VOICES

THE WORDS WRITTEN BY SIR JOHN SUCKLING (1613—1641)

THE MUSIC COMPOSED BY

KING HALL.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 &amp; 81, QUEEN STREET (E.C.); also in New York.

*Moderato.*  
2nd time *pp*

ALTO  
TENOR.  
1st BASS.  
2nd BASS.

*mf* 2nd time *pp*

I prithee send me back my heart, Since I cannot have thine; For

*mf* 2nd time *pp*

I prithee send me back my heart, Since I cannot have thine; For

*mf* 2nd time *pp*

I prithee send me back my heart, Since I cannot have thine; For if from

*mf* 2nd time *pp*

I prithee send me back my heart, Since I cannot have thine; For

*Moderato.*  
*mf* 2nd time *pp*

PIANO.  
♩ = 116.

*f*

if from yours you will not part, Why, then, shouldst thou have mine? Yet now I think on't,

*f*

if from yours you will not part, Why, then, shouldst thou have mine? Yet now I think on't,

*f*

yours you will not part, Why, then, shouldst thou have mine? Yet now I think on't,

*f*

if from yours you will not part, Why, then, shouldst thou have mine? Yet now I think on't,

I PRITHEE SEND ME BACK MY HEART.

let it lie, To find it were in vain ;

let it lie, To find it were in vain ;

let it lie, To find it were in vain ;

let it lie, To find it were in vain ; For thou'st a thief in ei-ther

For thou'st a thief in ei-ther eye, Would steal it back a - gain, Thou'st a

For thou'st a thief in ei - ther eye, Thou'st a

For thou'st a thief in ei - ther eye, Thou'st a

eye, in ei - ther eye, in ei - ther eye, Thou'st a

thief in ei - ther eye, . . . Would steal it back . . . a - gain. . .

thief in ei - ther eye, . . . Would steal it back . . . a - gain. . .

thief in ei - ther eye, . . . Would steal it back a - gain. . .

thief in ei - ther eye, . . . Would steal it back . . . a - gain. . .



I PRITHEE SEND ME BACK MY HEART.

Why should two hearts in one breast lie, And yet not lodge to - geth - er, And  
 Why should two hearts in one breast, in one . . breast lie, And yet . .  
 Why should two hearts in one breast, in one . . breast lie, And  
 Why should two . . hearts in one . . breast lie, And

yet not lodge to - geth - er? O Love! O Love! where is thy  
 . . not lodge to - geth - er? O Love! O Love! where is thy  
 yet not lodge to - geth - er? O Love! O Love! where is thy  
 yet not lodge to - geth - er? O Love! O Love! where is thy

sym - pa - thy, thy sym - pa - thy, if thus our breasts thou sev - er!  
 sym - pa - thy, thy sym - pa - thy, if thus our breasts thou sev - er!  
 sym - pa - thy, thy sym - pa - thy, if thus our breasts thou sev - er! But  
 sym - pa - thy, thy sym - pa - thy, if thus our breasts thou sev - er!



I PRITHEE SEND ME BACK MY HEART.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system has four vocal lines and a piano accompaniment. The third system has four vocal lines and a piano accompaniment. The lyrics are written below the vocal lines. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The key signature is one flat (B-flat) and the time signature is 4/4.

*But*  
*p*  
*mf*  
*Is such a mys - ter - y, But*  
*p*  
*love is such a mys - ter - y, . . is such a mys - ter - y, But*  
*p*  
*But*

*mf*  
*love is such a mys - ter - y, I can - not find it out ; . . For when I think I'm*  
*mf*  
*love is such a mys - ter - y, I can - not find it out ; For when I think I'm*  
*mf*  
*love is such a mys - ter - y, I can - not find it out ; For when I think I'm*  
*mf*  
*love is such a mys - ter - y, I can - not find it out ; For when I think I'm*

*mf*  
*best re - solved, Then I am most in doubt, most in doubt, most in*  
*f*  
*best re - solved, Then I am most in doubt, most in doubt, most in*  
*f*  
*best re - solved, Then I am most in doubt, most in doubt, most in*  
*f*  
*best re - solved, Then I am most in doubt, most in doubt, most in*



I PRITHEE SEND ME BACK MY HEART.

*cres.*

doubt, When I think I'm best re-solved, Then, then I am *p cres.*

doubt, When I think I'm best re-solved, Then, then I am *p cres.*

doubt, When I think I'm best re-solved, Then, then I am *p cres.*

doubt, When I think I'm best re-solved, Then, then I am *p cres.*

*p mf p cres.*

*rall. a tempo.*

most in doubt, most in doubt. . . Then *p a tempo.*

most in doubt, . . . *rall.* most in doubt. Then *p a tempo.*

most . . . in . . . doubt, . . . *rall.* most in doubt, Then *p a tempo.*

most in doubt, most in doubt. . . Then fare-well care, and *p a tempo.*

*rall. p a tempo.*

fare-well care, and fare-well woe; I will no long - er pine; For

fare-well care, and fare-well woe; I will no long - er pine; For

fare-well care, and fare-well woe; I will no long - er pine; For

fare-well woe; I will no long - er pine, no long - er pine; For

# I PRITHEE SEND ME BACK MY HEART.

First system of the musical score. It consists of five staves: three vocal staves (Soprano, Alto, and Tenor) and two piano accompaniment staves. The lyrics are: "I'll be-lieve I have her heart, As much as she has mine; For I'll be-lieve I". The tempo markings are *cres.*, *mf*, and *rall.*.

Second system of the musical score. It consists of five staves: three vocal staves and two piano accompaniment staves. The lyrics are: "have her heart, As much, . . . as much . . . as she has mine." The tempo markings are *a tempo.* and *rall.*.



# THE ORPHEUS (continued).

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159. Thro' yon lattice window ... Eisenhofer 4d.
160. Breathe, my harp ... H. R. Bishop 3d.

### VOLUME VI.—Continued.

161. Fare thee well! ... C. A. Macrone 4d.
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## THE CRYER

A FOUR-PART SONG FOR MEN'S VOICES

THE WORDS WRITTEN BY MICHAEL DRAYTON (1563—1631)

THE MUSIC COMPOSED BY

KING HALL.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York

*Moderato.*


ALTO.  Good folk, for gold or hire, But help me to a cry - er, For


1st TENOR.  Good folk, for gold or hire, But help me to a cry - er, For

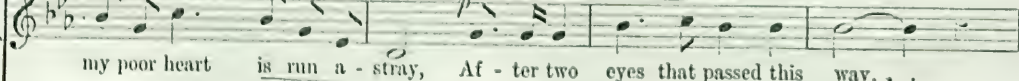
2nd TENOR.  Good folk, for gold or hire, But help me to a cry - er, For

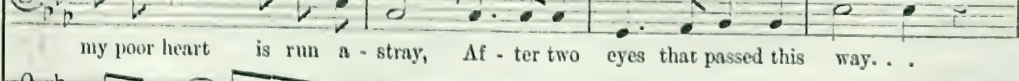
BASS.  Good folk, for gold or hire, But help me to a cry - er, For


PIANO.  *Moderato.* *f*

 my poor heart is run a - stray, Af - ter two eyes that passed this way. . . *p*

 my poor heart is run a - stray, Af - ter two eyes that passed this way. . . *p* *O*

 my poor heart is run a - stray, Af - ter two eyes that passed this way. . . *p*

 my poor heart is run a - stray, Af - ter two eyes that passed this way. . . *p*

 *p* *p*

# THE CRYER.

O yes! . . . If there be a - ny man In town or country, can

yes! O yes! . . . If there be a - ny man In town or country, can

O yes! . . . If there be a - ny man In town or country, can

O yes! O yes! . . . If there be a - ny man In town or country, can

Bring me my heart a - gain, I'll please him for his pain. If there be a - ny man In

Bring me my heart a - gain, I'll please him for his pain. If there be a - ny man In

Bring me my heart a - gain, I'll please him for his pain. If there be a - ny man In

Bring me my heart a - gain, I'll please him for his pain. If there be a ny man In

town or coun - try, can Bring me my heart a - gain, I'll please him for his pain ;

town or coun - try, can Bring me my heart a - gain, I'll please him for his pain ;

town or coun - try, can Bring me my heart a - gain, I'll please him for his pain ; And

town or coun - try, can Bring me my heart a - gain, I'll please him for his pain ;



THE CRYER.

And by these marks I will you show,

And by these marks I will you show,

by these marks I will you show, That

And by these marks I will you show,

That on - ly I this heart do owe. It is a wound-ed heart, a

That on - ly I this heart do owe. It is a wound-ed heart, a

on - ly I this heart do owe. It is a wound-ed heart, a

That on - ly I this heart do owe. It is a wound-ed heart a

*cres.*  
wound-ed heart, Where-in yet sticks the dart, Ev - 'ry pierce sore hurt through-

*cres.*  
wound-ed heart, Where-in yet sticks the dart, Ev - 'ry pierce sore hurt through-

*cres.*  
wound-ed heart, Where-in yet sticks the dart, Ev - 'ry pierce sore hurt through-

*cres.*  
wound-ed heart, Where-in yet sticks the dart, Ev - 'ry pierce . . . sore hurt through-

*cres.* *f*



# THE CRYER.

dim. *cres.*

out it, sore hurt throughout it, Faith and troth, faith and

out it, sore hurt throughout it, Faith and troth, faith and

out it, sore hurt throughout it, Faith, faith and troth,

out it, throughout it, Faith and troth, faith and

*dim.* *cres.*

*f*

troth, writ round a - bout it, writ round a - bout . . it. It was a

troth, writ round a - bout it, writ round a - bout it. It was a

writ round a - bout it, writ round a - bout . . it. It was a

troth, writ round a - bout it, writ round a - bout it. It was a

*p*

*cres.* *mf*

tame heart, and a dear, . . And nev-er used to roam! But hav-ing

tame heart, and a dear, . . And nev-er used to roam! But hav-ing

tame heart, and a dear, . . And nev-er used to roam! But hav-ing

tame heart, and a dear, . . And nev-er used to roam! But hav-ing

*cres.* *mf*



THE CRYER.

[illegible]

ly stay at home. . . For God's sake, for God's sake,  
home, stay at home, . . . For God's sake, for God's sake,  
home, stay at home, . . . For God's sake, for God's sake,  
hard - ly stay at home, . . . For God's sake, for God's sake, walk - ing

walking by the way, walking by the way, If you my heart do see, . . . Ei-ther im  
 walk - ing by the way, If you my heart do see, . . . Ei-ther im  
 walk - ing by the way, . . . If you my heart do see, . . . Ei-ther im  
 by the way, If you my heart, if you my heart do see, . . . Ei-ther im

# THE CRYER.

*cres.* *dim.*

pound it for a stray, Or send it back to me,

*cres.* *dim.* *mf*

pound it for a stray, Or send it back to me, Ei - ther im -

*cres.* *dim.* *mf*

pound it for a stray, Or send it back to me, Ei - ther im - pound it for a

*cres.* *dim.* *mf*

*mf*

Ei - ther im - pound it for a stray, . . . Or

*mf*

pound it for a stray, . . . Or send it back, or

*mf*

Ei - ther im - pound it for a stray, . . .

stray,

*sfz*

send it back, send. it back to me, Ei - ther im - pound it for a .

*sfz*

send it . . back, or send it back to me, Ei - ther im - pound it for a

*sfz*

Or send it back to me, Ei - ther im - pound it for a

*sfz*

Or send it back to me, Ei - ther im - pound it for a



# THE CRYER.

stray, im - pound . . . . . it for a

stray, a stray, im - pound . . . . . it for a

stray, a stray, . . . im - pound . . . . . it for . . a

stray, a stray, im - pound . . . . . it for a

*rall.*  
stray, Or . . . send . . . it, send it back to me.

*rall.*  
stray, Or send . . . it, send it back to me.

*rall.*  
stray, Or . . . send . . . it, send it back to me.

*rall.*  
stray, Or . . . send . . . it, send it back to me.

*rall.*

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A COLLECTION OF

## GLEES AND PART-SONGS FOR MALE VOICES.

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2. \*The Beleaguered ... A. Sullivan 4d.
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4. Come away, come away... Schäfer 2d.
5. Onward roaming ... Müller 2d.
6. Hark! the merry drum ... Krugh 4d.
7. Vermeland ... Swedish Melody 2d.
8. Dear land of my fathers Do. 2d.
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10. \*A Franklyn's dogge A. C. Mackenzie 6d.
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13. Going away ... J. L. Hatton 4d.
14. Sleep, my sweet ... J. L. Hatton 3d.
15. Spring, ye flow'rets J. L. Hatton 2d.
16. Summer Eve ... J. L. Hatton 3d.
17. The sweet creature J. L. Hatton 3d.
18. To Julia ... J. L. Hatton 3d.
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21. Hark! heard ye not ... J. Goss 6d.
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31. With thee, sweet hope ... J. F. Bridge 6d.
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34. \*Hushed in death ... Dr. Hiles 6d.
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42. Love's good morrow ... S. Reay 2d.
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44. Now night her dusky mantle folds Do. 4d.
45. Bind my brows ... J. Stainer 4d.
46. Sleeping, why now sleeping E. Stirling 3d.
47. Disdain returned ... E. Stirling 4d.

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49. To Night ... Weber 2d.
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55. Softly, softly ... Seyfried 3d.
56. Banish, O maiden ... O. Lorenz 3d.
57. \*Lutzw's wild chase ... Weber 2d.
58. Soldier's song ... H. Werner 2d.
59. Hark! above us ... C. Kreutzer 2d.
60. Lovely night ... F. X. Chwatal 2d.
61. \*The Two Roses ... H. Werner 2d.
62. The Toper's Glee ... Zelter 2d.
63. Integer vitæ ... Flemming 2d.
64. The Three Huntsmen ... C. Kreutzer 3d.
65. Parting ... F. Otto 3d.
66. O most Holy One ... 2d.
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68. Spring's delight ... Müller 4d.
69. Absence ... F. Schneider 2d.
70. On fragrant myrtles ... Müller 3d.
71. O cruel maid ... Kalliwoda 2d.
72. Twine ye roses in your hair Pohlentz 2d.
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## A WET SHEET AND A FLOWING SEA

A FOUR-PART SONG

THE WORDS WRITTEN BY ALLAN CUNNINGHAM

THE MUSIC COMPOSED BY

ARNOLD D. CULLEY,

F.C.O., A.R.C.M.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante con moto.*

1st TENOR. *mf*  
A wet sheet and a flow-ing sea, A wind that fol-lows fast, And

2nd TENOR. *mf*  
A wet sheet and a flow-ing sea, A wind that fol-lows fast, And

1st BASS. *mf*  
A wet sheet and a flow-ing sea, A wind that fol-lows fast, And

2nd BASS. *mf*  
A wet sheet and a flow-ing sea, A wind that fol-lows fast, . . And

PIANO. *mf*  
(ad lib.)  
♩ = 144.

fills the white and rust-ling sail, And bends the gal-lant mast, and bends the gal-lant

fills the white and rust-ling sail, And bends the gal-lant mast, and bends the gal-lant

fills the white and rust-ling sail, And bends the gal-lant mast, and bends the gal-lant

fills the white and rust-ling sail, And bends the gal-lant mast, and bends the gal-lant



# A WET SHEET AND A FLOWING SEA.

*f*

mast. And bends the gal-lant mast, my boys, While, like the ea-gle free, A -

mast. And bends the gal-lant mast, my boys, While, like the ea-gle free, A -

mast. And bends the gal-lant mast, my boys, While, like the ea-gle free, A -

mast. And bends the gal-lant mast, my boys, While, like the ea-gle free, A -

*f*

*poco rit.*

way the good ship flies, and leaves Old Eng-land on the lee, Old Eng-land on the lee.

*poco rit.*

way the good ship flies, and leaves Old Eng-land on the lee, Old Eng-land on the lee.

*poco rit.*

way the good ship flies, and leaves Old Eng-land on the lee, . . Old Eng-land on the lee.

*poco rit.*

way the good ship flies, and leaves Old Eng-land on the lee, . . Old Eng-land on the lee.

*poco rit.*

*p* *mf*

Oh, for a soft and gen-tle wind! I heard a fair one cry; But

*p* *mf*

Oh, for a soft and gen-tle wind! I heard a fair one cry; But

*p* *mf*

Oh, for a soft and gen-tle wind! I heard a fair one cry; But

*p* *mf*

Oh, for a soft and gen-tle wind! I heard a fair one cry; . . . But



# A WET SHEET AND A FLOWING SEA.

give to me the snor-ing breeze, And white waves heav-ing high, and white waves heav-ing

give to me the snor-ing breeze, And white waves heav-ing high, and white waves heav-ing

give to me the snor-ing breeze, And white waves heav-ing high, and white waves heav-ing

give to me the snor-ing breeze, And white waves heav-ing high, and white waves heav-ing

high. And white waves heav-ing high, my lads, The good ship tight and free,— The

high. And white waves heav-ing high, my lads, The good ship tight and free,— The

high. And white waves heav-ing high, my lads, The good ship tight and free,— The

high. And white waves heav-ing high, my lads, The good ship tight and free,— The

*f*

world of wa-ters is our home, And mer-ry men are we, and mer-ry men are we, *poco rit.*

world of wa-ters is our home, And mer-ry men are we, and mer-ry men are we, *poco rit.*

world of wa-ters is our home, And mer-ry men are we, and mer-ry men are we, *poco rit.*

world of wa-ters is our home, And mer-ry men are we, and mer-ry men are we, *poco rit.*

world of wa-ters is our home, And mer-ry men are we, and mer-ry men are we, *poco rit.*

*poco rit.*



# A WET SHEET AND A FLOWING SEA.

*mf*

There's tem - pest in yon horn - ed moon, And light - ning in . . yon cloud; But

*mf*

There's tem - pest in yon horn - ed moon, And light - ning in . . yon cloud; But

*mf*

There's tem - pest in yon horn - ed moon, And light - ning in yon cloud; But

*mf*

There's tem - pest in yon horn - ed moon, And light - ning in yon cloud; . . But

*mf*

hark the mu - sic, ma - ri - ners! The wind is pip - ing loud, the

hark the mu - sic, ma - ri - ners! The wind is pip - ing loud, the

hark the mu - sic, ma - ri - ners! The wind is pip - ing loud, the

hark the mu - sic, ma - ri - ners! The wind is pip - ing loud, the

wind is . . pip - ing loud! The wind is pip - ing loud, my boys, The

wind is pip - ing loud! The wind is pip - ing loud, my boys, The

wind is . . pip - ing loud! The wind is pip - ing loud, my boys, The

wind is pip - ing loud! The wind is pip - ing loud, my boys, The

*f*

A WET SHEET AND A FLOWING SEA.

light - ning flash-es free— While the hol - low oak our pa - lace is, Our

light - ning flash-es free— While the hol - low oak our pa - lace is, Our

light - ning flash es free— While the hol - low oak our pa - lace is, Our

light - ning flash-es free— While the hol - low oak our pa - lace is, Our

*poco rit.*  
he - ri - tage the sea, our he - ri - tage the sea.

*poco rit.*  
he - ri - tage the sea, our he - ri - tage the sea.

*poco rit.*  
he - ri - tage the sea, . . our he - ri - tage the sea.

*poco rit.*  
he - ri - tage the sea, . . our he - ri - tage the sea.

*poco rit.*



# PART-SONGS & CHORUSES

## FOR

# MEN'S VOICES.

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## SALVETE CIVES NOSTRI

ODE FOR MALE VOICES

WORDS BY H. A. STRONG, LL.D.

MUSIC BY

A. L. PEACE

MUS. DOC., OXON.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Con spirito.*

1st TENOR.

2nd TENOR.

1st BASS.

2nd BASS.

PIANO.  
♩ = 116.

*f*

*f*

Sal - ve - te ci - ves

*f*

Sal - ve - te ci - ves

*f*

Sal - ve - te ci - ves

*f*

Sal - ve - te ci - ves

*f*

SALVETE CIVES NOSTRI.

nos - tri A - mi - ci hos - pi - tes : Sal - ve - te vos a - lum - ni, Sal -  
 nos - tri A - mi - ci hos - pi - tes : Sal - ve - te vos a - lum - ni, Sal -  
 nos - tri A - mi - ci hos - pi - tes : Sal - ve - te vos a - lum - ni, Sal -  
 nos - tri A - mi - ci hos - pi - tes : Sal - ve - te vos a - lum - ni, Sal -

- ve - te prae - si - des ! Tu di - ves urbs su - per - bo In - nix - a flu - mi -  
 - ve - te prae - si - des ! Tu di - ves urbs su - per - bo In - nix - a flu - mi -  
 - ve - te prae - si - des ! Tu di - ves urbs su - per - bo In - nix - a flu - mi -  
 - ve - te prae - si - des ! Tu di - ves urbs su - per - bo In - nix - a flu - mi -

- ni, Sic o - ne - ra - tas au - ro Fe - ras na - ves ma - ri. Ut  
 - ni, Sic o - ne - ra - tas au - ro Fe - ras na - ves ma - ri. Ut  
 - ni, Sic o - ne - ra - tas au - ro Fe - ras na - ves ma - ri. Ut  
 - ni, Sic o - ne - ra - tas au - ro Fe - ras na - ves ma - ri. Ut



## SALVETE CIVES NOSTRI.

ho - di - e no - bis - cum, Gau - des gau - den - ti - bus, Ut ma - ter a - lum -

ho - di - e no - bis - cum, Gau - des gau - den - ti - bus, Ut ma - ter a - lum -

ho - di - e no - bis - cum, Gau - des gau - den - ti - bus, Ut ma - ter a - lum -

ho - di - e no - bis - cum, Gau - des gau - den - ti - bus, Ut ma - ter a - lum -

no - rum, Ri - des ri - den - ti - bus.

no - rum, Ri - des ri - den - ti - bus.

no - rum, Ri - des ri - den - ti - bus. Stat nos - tra se - des al - ta a -

no - rum, Ri - des ri - den - ti - bus. Stat nos - tra se - des al - ta a -

La - tu - ra Pa - cis ar - tes, Pa - cis dis - ci - pu -

La - tu - ra Pa - cis ar - tes, Pa - cis dis - ci - pu -

sy - lum Pal - la - dis, La - tu - ra Pa - cis ar - tes, Pa - cis dis - ci - pu -

sy - lum Pal - la - dis, La - tu - ra Pa - cis ar - tes, Pa - cis dis - ci - pu -

SALVETE CIVES NOSTRI.

lis. Vos er - go pu - el - la - rum cho -

lis. Vos er - go pu - el - la - rum cho -

lis.

lis.

*dim.* *legato.* *p dolce.*

ri te - nel - lu - li, Gra - tes a - ga - tis al - mas Pu -

ri te - nel - lu - li, Gra - tes a - ga - tis al - mas Pu -

el - lae Pal - la - di, *mf* Nec seg - ni - o - ro can - tu cho -

el - lae Pal - la - di, *mf* Nec seg - ni - o - ro can - tu cho -

*mf* Nec seg - ni - o - ro can - tu cho -

*mf* Nec seg - ni - o - ro can - tu cho -

*mf*



SALVETE CIVES NOSTRI.

- rus re - spon - de - at Vi - ri - lis a - lum - no - rum "Haec  
 - rus re - spon - de - at Vi - ri - lis a - lum - no - rum "Haec  
 - rus re - spon - de - at Vi - ri - lis a - lum - no - rum "Haec  
 - rus re - spon - de - at Vi - ri - lis a - lum - no - rum "Haec

Au - la flo - re - at!"  
 Au - la flo - re - at!"  
 Au - la flo - re - at!" Quis dul - ci - o - res ho - ras Vix - is - se se di -  
 Au - la flo - re - at!" Quis dul - ci - o - res ho - ras Vix - is - se se di -

- cet Quam quas u - na dis - cen - do Vix - is - se nos li -  
 - cet Quam quas u - na dis - cen - do Vix - is - se nos li -

SALVETE CIVES NOSTRI.

*f* *cres.*

Quis Ma-tris al-mi-o-ris Pro-les a-man-ti-or? Sit

*f* *cres.*

Quis Ma-tris al-mi-o-ris Pro-les a-man-ti-or? Sit

*f* *cres.*

- cet? Quis Ma-tris al-mi-o-ris Pro-les a-man-ti-or? Sit

*f* *cres.*

- cet? Quis Ma-tris al-mi-o-ris Pro-les a-man-ti-or? Sit

*f*

er-go nos-trae ma-tri Fi-des, Sa-lus, A-mor! . . .

*f*

er-go nos-trae ma-tri Fi-des, Sa-lus, A-mor! . . .

*f*

er-go nos-trae ma-tri Fi-des, Sa-lus, A-mor! . . .

*f*

er-go nos-trae ma-tri Fi-des, Sa-lus, A-mor! . . .



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## ECHOES\*

A FOUR-PART SONG FOR MEN'S VOICES  
THE WORDS WRITTEN BY THOMAS MOORETHE MUSIC COMPOSED BY  
OLIVER KING  
(OP. 54, No. 1).

London NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Andante sostenuto.*

1st TENOR. *p* How sweet the an - swer e - cho makes To mu - sic at night, When

2nd TENOR. *p* How sweet the an - swer e - cho makes To mu - sic at night, When

1st BASS. *p* How sweet the an - swer e - cho makes To mu - sic at night, When

2nd BASS. *p* How sweet the an - swer e - cho makes To mu - sic at night, When

PIANO. (*ad lib.*) *p* *Andante sostenuto.*

*cres.* *f*

roused, when roused by lute or horn, she wakes, . . .

*cres.* *f*

roused, when roused by lute or horn, she wakes, . . .

*cres.* *f*

roused, when roused by lute or horn, she wakes, . . . when roused, when roused by

*cres.* *f*

roused, when roused by lute or horn, she wakes, . . . when roused, when roused by

*cres.* *f*

\* This Part-Song may be sung a Semitone lower.

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# ECHOES.

*f* *accel.* *a tempo.* *pp*

When roused, when roused by lute or horn, And far a-way, o'er lawns and lakes, Goes

*f* *accel.* *pp*

When roused, when roused by lute or horn, And far a-way, o'er lawns and lakes, Goes

*f* *accel.* *pp*

lute or horn, when roused, when roused by lute or horn, And far a-way, o'er lawns and lakes, Goes

*f* *accel.* *pp*

lute or horn, And far a-way, Goes

*a tempo.*

*mf*

an - swer-ing, goes an - swer-ing, light! Yet love hath e - choes tru - er far, And

*mf*

an - swer-ing, goes an - swer-ing, light! Yet love hath e - choes tru - er far, And

*mf*

an - swer-ing, goes an - swer-ing, light! Yet love hath e - choes tru - er far, And

*mf*

an - swer-ing, an - swer-ing, light! Yet love hath e - choes tru - er far, And

*mf*

*cres.* *molto cres.*

far more sweet Than e'er be - neath the moon-light's star, the moon - light's

*cres.* *molto cres.*

far more sweet Than e'er be - neath the moon-light's star, the moon - light's

*cres.* *molto cres.*

far more sweet Than e'er be - neath the moon-light's star, the moon - light's

*cres.* *molto cres.*

far more sweet Than e'er be - neath the moon-light's star, the moon - light's

*cres.* *molto cres.*



# ECHOES.

star, Of horn, or lute, or soft gui-tar, of horn, or lute, or soft gui-tar, The  
 star, Of horn, or lute, or soft gui tar, of horn, or lute, or soft gui-tar, The  
 star, Of horn, . . . or lute, . . . The  
 star, Of horn, . . . or lute, . . .

songs re - peat, the songs, the songs re - peat. 'Tis when the sigh, in  
 songs re - peat, the . . . songs . . . re - peat. 'Tis when the sigh, in  
 songs re - peat, the songs re - peat. 'Tis when the sigh, in  
 The . . . songs, the songs re - peat. 'Tis when the sigh, in

youth sincere, And on - ly then, The sigh that's breath'd for one, for one to . .  
 youth sincere, And on - - ly then, The sigh that's breath'd for one, for one to  
 youth sincere, And on - - ly then, The sigh that's breath'd for one, for one to  
 youth sincere, And on - - ly then, The sigh that's breath'd for one, for one to



# ECHOES.

*f* hear, . . . *mf* the sigh that's breath'd for one to hear, *pp* Is  
*f* hear, . . . *mf* the sigh that's breath'd for one to hear, *pp* Is  
*f* hear, . . . *mf* the sigh that's breath'd for one to hear, the sigh that's breath'd for one to hear, *pp* Is  
*f* hear, . . . *mf* the sigh that's breath'd for one to hear, . . . . . *pp* Is

*dim. e rall.*  
 by that one, that on - ly dear, Breath'd back a - gain, breath'd back a - gain.  
*dim. e rall.*  
 by that one, that on - ly dear, Breath'd back a - gain, breath'd back a - gain.  
*dim. e rall.*  
 by that one, that on - ly dear, Breath'd back a - gain, breath'd back a - gain.  
*dim. e rall.*  
 by that one, that on - ly dear, breath'd back a - gain.

An Edition for S.A.T.B. is also published in NOVELLO'S PART-SONG BOOK, No. 633, price 2d.

INSCRIBED TO SIR JOHN STAINER, M.A., Mus. Doc., Oxon.

## MAY MORNING

A FOUR-PART SONG FOR MEN'S VOICES

THE WORDS WRITTEN BY HALL BYRNE

THE MUSIC COMPOSED BY

THEODORE DISTIN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Moderato.*

ALTO. *mf* A-wake, my love, . . . the morn is break - ing, Gloomy

1st TENOR. *mf* A-wake, my love, my love, the morn is break - ing, Gloomy

2nd TENOR. *mf* A-wake, my love, my love, the morn is break - ing, Gloomy

BASS. *mf* A-wake, my love, . . . the morn is break - ing, Gloomy

PIANO. *mf* *(For practice only).*

night doth fold her wings; And the lark, his nest for - sak - ing, Blithe "good-mor - row" loud-ly

night doth fold her wings; And the lark, his nest for - sak - ing, Blithe "good-mor - row" loud-ly

night doth fold her wings; And the lark, his nest for - sak - ing, Blithe "good-mor - row" loud-ly

night doth fold her wings; And the lark, his nest for - sak - ing, Blithe "good-mor - row" loud-ly



MAY MORNING.

*f* *ff*

sings: Ro - sy clouds the east a - dorn - ing, Deck the earth with glo - rious sheen. Rise, my

sings: Ro - sy clouds the east a - dorn - ing, Deck the earth with glo - rious sheen. Rise, my

sings: Ro - sy clouds the east a - dorn - ing, Deck the earth with glo - rious sheen. Rise, my

sings: Ro - sy clouds the east a - dorn - ing, Deck the earth with glo - rious sheen. Rise, my

love, 'tis joy - ous morn - ing, And the flow'rs a - wait their Queen! A - wake, my

love, 'tis joy - ous morn - ing, And the flow'rs a - wait their Queen!

love, 'tis joy - ous morn - ing, And the flow'rs a - wait their Queen!

love, 'tis joy - ous morn - ing, And the flow'rs a - wait their Queen! A - wake, my

love, a - wake, my love, a - wake, a -

My love, a - wake, my love, my love, a - wake, my love, a -

My love, a - wake, my love, my love, a - wake, my love, a -

love, a - wake, my love, a - wake, my love, a -



MAY MORNING.

- wake, my love! Come, my love! the air re -

- wake, my love, my love! Come, my love! the air re -

- wake, my love, my love! Come, my love! the air re -

- wake, my love! Come, my love!

*f*

*rall.* *a tempo.*

- joie - es, Thrush - es war - ble, wild bees hum; Leaf and stream, with winsome

*rall.* *a tempo.*

- joie - es, Thrush - es war - ble, wild bees hum; Leaf and stream, with winsome

*rall.* *a tempo.*

- joie - es, Thrush es war - ble, wild bees hum; Leaf and stream, with winsome

*rall.* *a tempo.*

Thrush es war - ble, wild bees hum; Leaf and stream, with winsome

*rall.* *a tempo.*

*a tempo.*

voi - ces seem to murmur, "Come, come, come!" Ah! from lat - tice coy - ly peep - ing, Two bright

*rit.* *a tempo.*

voi - ces seem to murmur, "Come, come, come!" Ah! from lat - tice, Two bright

*rit.* *a tempo.*

voi - ces seem to murmur, "Come, come, come!" Ah! from lat - tice coy - ly peep - ing, Two bright

*rit.* *a tempo.*

voi - ces seem to murmur, "Come, come, come!" Ah! from lat - tice coy - ly

*rit.* *a tempo.*



# MAY MORNING.

eyes sa-lute the day, Now my heart with joy is leap-ing, For she

eyes sa-lute the day, Now my heart with joy is leap-ing, For she

eyes sa-lute the day, Now my heart with joy is leap-ing, For she

peep - - - ing, Now my heart with joy is leap-ing, For she

comes, my "Queen of May!" she comes, she comes, my

comes, my "Queen of May!" my Queen, she comes, my Queen, my

comes, my "Queen of May!" my Queen, she comes, my Queen, my

comes, my "Queen of May!" she comes, she comes, my

Queen, my Queen of May!

Queen of May, my Queen of May! my Queen!

Queen of May, my Queen of May! my Queen!

Queen of May, my Queen of May!



## A SOLDIERS' SONG

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HAMILTON CLARKE.

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DEDICATED TO THE MELBOURNE LIEDERTAFEL.

## A SOLDIERS' SONG

A FOUR-PART SONG FOR MEN'S VOICES

THE WORDS AND MUSIC BY

HAMILTON CLARKE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Allegro moderato.*

1st TENOR. *f* Come let us drain a heart - y glass, ere day-light doth ap - pear, . . *p* The

2nd TENOR. *f* Come let us drain a heart - y glass, ere day-light doth ap - pear, . . *p* The

1st BASS. *f* Come let us drain a heart - y glass, ere day-light doth ap - pear, . . *p* The

2nd BASS. *f* Come let us drain a heart - y glass, ere day-light doth ap - pear, . . *p* The

PIANO. (*ad lib.*) *f* *Allegro moderato.*

*cres.* *f* *p*

drear - y night is all but past, and dawn is sure - ly near, . . The morn - ing air is

*cres.* *f* *p*

drear - y night is all but past, and dawn is sure - ly near, . . The morn - ing air is

*cres.* *f* *p*

drear - y night is all but past, and dawn is sure - ly near, . . The morn - ing air is

*cres.* *f* *p*

drear - y night is all but past, and dawn is sure - ly near, . . The morn - ing air is



# A SOLDIERS' SONG.

stir - ring, the moon is on the wane, . . . So let us pass the gleam-ing bowl, and  
 stir - ring, the moon is on the wane, . . . So let us pass the gleaming bowl, and  
 stir - ring, the moon is on the wane, . . . So let us pass the gleam-ing bowl, and  
 stir - ring, the moon is on the wane, . . . So let us pass the gleaming bowl, and  
 pledge our friends a - gain. . . Soon, boys, soon, will night be past, The day that comes may  
 pledge our friends a - gain. . . Soon, boys, soon, will night be past, The day that comes may  
 pledge our friends a - gain. . . Soon, boys, soon, will night be past, The day that comes may  
 pledge our friends a - gain. . . Soon, boys, soon, will night be past, The day that comes may  
 be our last, Loud calls to arms, and war's mad strife, Will fill our hearts with strong, wild  
 be our last, Loud calls to arms, and war's mad strife, Will fill our hearts with strong, wild  
 be our last, Loud calls to arms, and war's mad strife, Will fill our hearts with strong, wild  
 be our last, Loud calls to arms, and war's mad strife, Will fill our hearts with strong, wild



# A SOLDIERS' SONG.

life. . . Then here's to each true sol-dier bold, no cra-ven here be found, . . But

life. . . Then here's to each true sol-dier bold, no cra-ven here be found, . . But

life. . . Then here's to each true sol-dier bold, no cra-ven here be found, . . But

life. . . Then here's to each true sol-dier bold, no cra-ven here be found, . . But

brothers we, in com-mon cause, of sa-cred free-dom bound. And ere we cast a -

brothers we, in com-mon cause, of sa-cred free-dom bound. And ere we cast a -

brothers we, in com-mon cause, of sa-cred free-dom bound. And ere we cast a -

brothers we, in com-mon cause, of sa-cred free-dom bound. And ere we cast a -

side the cup, on each brave heart we call, . . To drink, while hand in hand we pledge, the

side the cup, on each brave heart we call, . . To drink, while hand in hand we pledge, the

side the cup, on each brave heart we call, . . To drink, while hand in hand we pledge, the

side the cup, on each brave heart we call, . . To drink, while hand in hand we pledge, the



# A SOLDIERS' SONG.

dear - est toast of all . . . Those hearts that now are weep - ing, in sol - i - tude and  
 dear - est toast of all . . . Those hearts that now are weep - ing, in sol - i - tude and  
 dear - est toast of all . . . Those hearts that now are weep - ing, in sol - i - tude and  
 dear - est toast of all . . . Those hearts that now are weep - ing, in sol - i - tude and

pain, . . . And mourning for the ab - sent loves, they ne'er may see a - gain! . .  
 pain, . . . And mourning for the ab - sent loves, they ne'er may see a - gain! . .  
 pain, . . . And mourning for the ab - sent loves, they ne'er may see a - gain! . .  
 pain, . . . And mourning for the ab - sent loves, they ne'er may see a - gain! . .

Drink, then, drink, the night is . . past, The day that's come may be our last,  
 Drink, then, drink, the night is past, The day that's come may be our last, . .  
 Drink, then, drink, the night is past, The day that's come may be our last,  
 Drink, then, drink, the night is past, The day that's come may be our last, . .



# A SOLDIERS' SONG.

*f*

Loud calls to arms, and war's mad strife, Will fill our hearts with strong, wild life; . . . The

Loud calls to arms, and war's mad strife, Will fill our hearts with strong, wild life; . . . The

Loud calls to arms, and war's mad strife, Will fill our hearts with strong, wild life; . . . The

Loud calls to arms, and war's mad strife, Will fill our hearts with strong, wild life; . . . The

horse a-waits his ri - der bold, the field is all a - move, . . . The bat - tle soon will

horse a-waits his ri - der bold, the field is all a - move, . . . The bat - tle soon will

horse a - waits his ri - der bold, the field is all a - move, . . . The bat - tle soon will

horse a-waits his ri - der bold, the field is all a - move, The bat - tle soon will

*rall.*

prove our steel, let's strike for home and love, . . . let's strike for home and love!

*rall.*

prove our steel, let's strike for home and love, let's strike for home and love!

*rall.*

prove our steel, let's strike for home and love, . . . let's strike for home and love!

*rall.*

prove our steel, let's strike for home and love, let's strike for home and love!



# PART-SONGS & CHORUSES

## FOR

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## MIDNIGHT AND NOON

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## MIDNIGHT AND NOON

A FOUR-PART SONG FOR MEN'S VOICES

THE WORDS AND MUSIC BY

HAMILTON CLARKE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Andante moderato.*

1st TENOR. *mf*  
O gen-tle beam of midnight moon, How ten-der is thy light, . . Far

2nd TENOR. *mf*  
O gen-tle beam of midnight moon, How ten-der is thy light, . . Far

1st BASS. *mf*  
O gen-tle beam of midnight moon, How ten-der is thy light, . . Far

2nd BASS. *mf*  
O gen-tle beam of midnight moon, How ten-der is thy light, . . Far

PIANO. *(ad lib.)* *p* *mf*  
*Andante moderato.*

dear-er than the blaze of noon, Is this soft hour of night, . . Be-neath thy beam di -

dear-er than the blaze of noon, Is this soft hour of night, . . Be-neath thy beam di -

dear-er than the blaze of noon, Is this soft hour of night, . . Be-neath thy beam di -

dear-er than the blaze of noon, Is this soft hour of night, . . Be-neath thy beam di -

# MIDNIGHT AND NOON.

*cres*                      *cen*                      *do.*

- vine, . . The earth is all be - nign, . . Thou fill'st the soul with bliss, What

*cres*                      *cen*                      *do.*

- vine, . . The earth is all be - nign, . . Thou fill'st the soul with bliss, . . What

*cres*                      *cen*                      *do.*

- vine, . . The earth is all be - nign, . . Thou fill'st the soul with bliss, . . What

*cres*                      *cen*                      *do.*

- vine, . . The earth is all be - nign, . . Thou fill'st the soul with bliss, What

*f*                      *pp*

day - light sweet as this, . . . what day - light sweet as this ? . .

*pp*                      *pp*

day - light sweet as this, . . . what day - light sweet as this ? . .

*pp*                      *pp*

day - light sweet as this, . . . what day - light sweet as this ? . .

*pp*                      *pp*

day - light sweet as this, . . . what day - light sweet as this ? . .

*p*                      *mf*

O sad heart, worn by day's broad glare, Made wea - ry of thy life, . . All

*p*                      *mf*

O sad heart, worn by day's broad glare, Made wea - ry of thy life, . . All

*p*                      *mf*

O sad heart, worn by day's broad glare, Made wea - ry of thy life, . . All

*p*                      *mf*

O sad heart, worn by day's broad glare, Made wea - ry of thy life, . . All



# MIDNIGHT AND NOON.

faint and strick - en by the blare, Of day-time's ea - ger strife... *p* O rest thee, heart of ..

faint and strick-en by the blare, Of day-time's ea - ger strife... *p* O rest thee, heart of

faint and strick - en by the blare, Of day-time's ea - ger strife... *p* O rest thee, heart of

faint and strick-en by the blare, Of day-time's ea - ger strife... *p* O rest thee, heart of

*cres.* pain, .. Blest night is come a - gain, .. The mid-day striv - ings cease, And

*cres.* pain, .. Blest night is come a - gain, .. The mid-day striv-ings cease, .. And

*cres.* pain, .. Blest night is come a - gain, .. The mid-day striv - ings cease, .. And

*cres.* pain, .. Blest night is come a - gain, .. The mid-day striv-ings cease, And

*f* all is .. ho ly peace, .. and all is .. ho - ly .. peace!.. *pp* *rall.*

*f* all is ho - ly peace, .. and all is ho - ly peace!.. *pp* *rall.*

*f* all is ho - ly peace, .. and all is .. ho - ly .. peace!.. *pp* *rall.*

*f* all is ho - ly peace, .. and all is ho - ly peace!.. *pp* *rall.*



## GO, HAPPY ROSE

COMPOSED BY

F. ILIFFE.

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## GO, HAPPY ROSE

A FOUR-PART SONG FOR MEN'S VOICES

THE WORDS WRITTEN BY R. HERRICK

THE MUSIC COMPOSED BY

F. ILIFFE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 &amp; 81, QUEEN STREET (E.C.); also in New York.

*Andante con moto.*

ALTO. *dim. cres.*  
Go, hap-py Rose, go, hap-py Rose, and in - ter - wove, and in - ter -

1st TENOR. *dim. cres.*  
Go, hap-py Rose, go, hap-py Rose, and in - ter - wove, and in - ter -

2nd TENOR. *dim. cres.*  
Go, hap-py Rose, go, hap-py Rose, and in - ter - wove, go and

BASS. *dim. cres.*  
Go, hap-py Rose, go, hap-py Rose, and in - ter - wove With o - ther

PIANO. 138. (For practice only.) *f dim. cres.*

wove . . With o - ther flow'rs, bind . . my love, Tell her too, she must not

wove With o - ther flow'rs, bind my love, Tell her too, she must not

in - ter - wove With o - ther flow'rs, bind . . my love, Tell her too, she must not

flow'rs, with o - ther flow'rs, bind my love, Tell her too, she must not



# GO, HAPPY ROSE.

*p.* *cres.* *mf* *dim.*

be, Long-er flow-ing, long - er free, . . That so oft, that so oft has fet-ter'd

*p.* *cres.* *mf* *dim.*

be, Long-er flow-ing, long - er free, That so oft has fet-ter'd

*p.* *cres.* *mf* *dim.*

be, Long-er flow-ing, long - er free, That so oft, so oft has fet-ter'd

*p.* *cres.* *mf* *dim.*

be, Long-er flow-ing, long - er free, That so oft, so oft has fet-ter'd

*f* *cres. poco a poco.* *ff*

me, Tell her too, she must not be, Long-er flow-ing, long - er free, That so

*f* *cres. poco a poco.* *ff*

me, Tell her too, she must not be, Long-er flow-ing, long - er free, That so

*f* *cres. poco a poco.*

me, Tell her too, she must not be, Long-er flow-ing, long-or free, That so oft, so

*f* *cres. poco a poco.*

me, Tell her too, she must not be, Long-er flow-ing, long - er free,

*dim.* *p*

oft has fet - ter'd me, has fet - ter'd me, . . so oft . . has fet-ter'd me.

*dim.* *p*

oft has fet - ter'd me, has fet - ter'd me, so oft has fet-ter'd me.

*dim.* *p*

oft has fet - ter'd me, has fet - ter'd me, so oft has fet-ter'd me.

*dim.* *p*

That so oft has fet - ter'd me, so oft has fet-ter'd me.



GO, HAPPY ROSE.

First system of the musical score. It features a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line begins with the lyrics "Say, if she's fret-ful, I have bands Of pearl and gold, . . I . . have". The piano accompaniment consists of a right-hand melody and a left-hand bass line. Dynamic markings include *dim.* and *cres.*.

Say, if she's fret-ful, I have bands Of pearl and gold, . . I . . have

Say, if she's fret-ful, I have bands Of pearl and gold, . . I . . have

Say, if she's fret-ful, I have bands Of pearl and gold, bands of

Say, if she's fret-ful, I have bands Of pearl and gold, of pearl and

Second system of the musical score. The vocal line continues with the lyrics "bands . . of pearl and gold, to bind . . her hands; Tell her, if she strug-gle". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Dynamic markings include *mf*.

bands . . of pearl and gold, to bind . . her hands; Tell her, if she strug-gle

bands of pearl and gold, to bind her hands; Tell her, if she strug-gle

pearl, of pearl . . and gold, to bind her hands; Tell her, if she strug-gle

gold, of pearl and gold, to bind her hands; Tell her, if she strug-gle

Third system of the musical score. The vocal line begins with the lyrics "still, I have myr - tle rods at will, . . For to tame, for to tame, though not to". The piano accompaniment continues with a right-hand melody and a left-hand bass line. Dynamic markings include *pp*, *cres.*, and *mf*.

still, I have myr - tle rods at will, . . For to tame, for to tame, though not to

still, I have myr - tle rods at will, . . For to tame, though not to

still, I have myr - tle rods at will, For to tame, to tame, though not to

still, I have myr - tle rods at will, For to tame, to tame, though not to



# GO, HAPPY ROSE.

*f* *cres. poco a poco.*

kill, Tell her, if . . she strug-gle still, I have myr-tle rods at will, For to

*f* *cres. poco a poco.*

kill, Tell her, if she strug-gle still, I have myr-tle rods at will, For to

*f* *cres. poco a poco.*

kill, Tell her, if she strug-gle still, I have myr-tle rods at will, For to tame, though

*f* *cres. poco a poco.*

kill, Tell her, if she strug-gle still, I have myr-tle rods at will,

*cres. poco a poco.*

*dim.*

tame, though not to . . kill, though not to kill, . . to tame, though not to kill.

*dim.* *p*

tame, though not to . . kill, though not to kill, to tame, though not to kill.

*dim.* *p*

not . . to kill, to tame, to tame, to tame, though not to kill.

*dim.* *p*

For to tame, to tame, . . to tame, though not to kill.

*dim.* *p*

*Più mosso.* *dim.*

Take thou my bless-ing, my . . bless-ing thus and go,

*f* *dim.*

Take thou my bless-ing, my . . bless-ing thus and go,

*f* *dim.*

Take thou my bless-ing, my . . bless-ing thus and go, And tell her

*f* *dim.*

Take thou my bless-ing, my bless-ing thus and go,

*Più mosso.* *dim.* *f*



# GO, HAPPY ROSE.

*dim.* *mf*

And tell her this, tell her this, but do not so, Lest a

*f* *dim.* *p* *mf*

And tell her this, tell her this, but do not so, Lest a

*mf* *dim.* *mf*

this, and tell her this, but do not so, Lest a

*mf* *dim.* *mf*

And tell her this, but do not so, Lest a

*mf*

hand - some an - ger fly, . . Like a light - ning from her eye, . . And burn thee

*mf*

hand - some an - ger fly, . . Like a light - ning from her eye,

*mf*

hand - some an - ger fly, Like a light - ning from her eye,

*mf*

hand - some an - ger fly, Like a light - ning from her eye,

*dim.* *f*

up, burn thee up, as well as I, . . Lest a hand - some an - ger

*dim.* *f*

Burn thee up, as well as I, . . Lest a hand - some an - ger

*mf* *dim.* *f*

And burn thee up, as well, as well as I, . . Lest a hand - some an - ger

*mf* *dim.* *f*

And burn thee up, as well . . as I, Lest a hand - some an - ger

*dim.* *f*

# GO, HAPPY ROSE.

*cres. poco a poco.* *cres.*

fly. Like a light-ning from her eye, And burn . . . thee

*cres. poco a poco.* *f* *cres.*

fly. Like a light-ning from her eye, And burn, and burn thee

*cres. poco a poco.* *ff* *cres.*

fly, Like a light-ning from her eye, And burn . . . thee up, as well, as

*cres. poco a poco.* *cres.*

fly, Like a light-ning from her eye, as

*ff* *mf* *p* *rall. e dim.*

up, as well . . . as I, . . . and burn thee up, as well as I.

*ff* *mf* *p* *rall. e dim.*

up, as well as I, and burn thee up, as well as I.

*ff* *mf* *p* *rall. e dim.*

well, as well as I, and burn thee up, as well as I.

*ff* *mf* *p* *rall. e dim.*

well, as well as I, and burn thee up, burn thee up, as well as I.

An arrangement of this Part-Song for S.A.T.B. is also published in Novello's Part-Song Book, No. 645, price 3d.



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## FOR

# MEN'S VOICES.

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J. MÜLLER.

C133/36

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## THE WINTRY WINDS ARE BLOWING

A CHRISTMAS MADRIGAL FOR MEN'S VOICES

THE WORDS WRITTEN BY R. C. COXE

THE MUSIC COMPOSED BY

J. MÜLLER

(Op. 11, No. 2).

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

*Allegro molto.*

1st TENOR. *f* The win - try winds are blow - ing, The win - try sky's a - snow - ing, Troll, *mf*

2nd TENOR. *f* The win - try winds are blow - ing, The win - try sky's a - snow - ing, Troll, *mf*

1st BASS. *f* The win - try winds are blow - ing, The win - try sky's a - snow - ing,

2nd BASS. *f* The win - try winds are blow - ing, The win - try sky's a - snow - ing,

PIANO, (ad lib.) *f* *Allegro molto.* *mf*

troll we the song, Thro' the dull night long, While the ge - nial ale is flow - ing.

*mf* troll we the song, Thro' the dull night long, While the ge - nial ale is flow - ing.

*mf* Troll we the song, While the ge - nial ale is flow - ing.

*mf* Troll we the song, While the ge - nial ale is flow - ing.



# THE WINTRY WINDS ARE BLOWING.

*dolce.* *cres.* *mf*

Let rich and poor be here, . . . To share our Christ-mas cheer; . . . The

*p. dolce.* *cres.*

Let rich and poor be here, To share our Christ-mas cheer; . .

*p. dolce.* *cres.*

Let rich and poor be here, To share our Christ-mas cheer; . .

*p. dolce.* *cres.* *mf*

Let rich and poor be here, To share our Christ-mas cheer; . .

*p. dolce.* *cres.* *mf*

Squire's wide Hall . . . Hath room for all, . . . No cold

*mf* *p.*

The Squire's wide Hall Hath room for . . all, . . . No cold dis-tinc-tion

*mf* *p.*

The Squire's wide Hall Hath room for all, No cold dis-tinc-tion

*mf* *p.*

The Squire's wide Hall . . . Hath room . . . for all, . . . No cold

*p.*

dis-tinc-tion fear, no cold dis-tinc-tion fear, no cold dis-tinc-tion fear, no . .

*cres.* *f* *mf*

fear, . . . no cold dis-tinc-tion fear, no cold dis-tinc-tion fear, no . .

*cres.* *f* *mf*

fear, . . . no cold . . dis-tinc-tion fear, no cold dis-tinc-tion

*cres.* *f* *mf*

dis-tinc-tion fear, no cold dis-tinc-tion fear, no cold dis-tinc-tion fear, no

*cres.* *f* *mf*



# THE WINTRY WINDS ARE BLOWING.

dis - tinc - tion fear, Let rich and poor be here, To share our  
 dis - tinc - tion fear, Let rich and poor be here, To share our  
 fear, no cold dis - tinc - tion fear, Let rich and poor be here, To share our  
 cold dis - tinc - tion fear, Let rich and poor be here, To share our Christmas

*p dolce.* *cres.* *p dolce.* *cres.* *p dolce.* *cres.* *p* *cres.*

Christ-mas cheer, . . . The Squire's wide Hall . . . Hath room for . . . all, No  
 Christ-mas cheer, . . . The Squire's wide Hall Hath room for . . . all, No  
 Christ-mas cheer, . . . The Squire's wide Hall Hath room for . . . all, No  
 cheer, . . . The Squire's wide Hall . . . Hath room for . . . all, No cold dis -

*poco f* *p.* *poco f* *p.* *poco f* *p.* *p.*

cold dis - tinc - tion fear, no cold dis - tinc - tion fear, no  
 cold dis - tinc - tion fear, no cold dis - tinc - tion fear, no  
 cold dis - tinc - tion fear, no cold dis - tinc - tion fear, no  
 - tinc - tion fear, no cold dis - tinc - tion fear, no cold, no

*cres. molto.* *f* *cres. molto.* *f* *cres. molto.* *f* *cres. molto.* *f*



# THE WINTRY WINDS ARE BLOWING.

*molto rit.*

cold dis - tinc - tion fear, no cold dis - tinc - tion fear.

cold dis - tinc - tion fear, no cold dis - tinc - tion fear.

cold dis - tinc - tion fear, no cold dis - tinc - tion fear.

cold dis - tinc - tion fear, no cold dis - tinc - tion fear.

*molto rit.*

*a tempo.*

Now set the hob - by pranc - ing, A - round maid Ma - rian danc - ing; Let the

Now set the hob - by pranc - ing, A - round maid Ma - rian danc - ing; Let the

Now set the hob - by pranc - ing, A - round maid Ma - rian danc - ing;

Now set the hob - by pranc - ing, A - round maid Ma - rian danc - ing;

*f a tempo.*

dra - gon tail Shake the clat - t'ring scale, A - gainst St. George ad - vanc - ing.

dra - gon tail Shake the clat - t'ring scale, A - gainst St. George ad - vanc - ing.

Let the dragon tail Shake the clatt'ring scale, A - gainst St. George ad - vanc - ing.

Let the dragon tail Shake the clatt'ring scale, A - gainst St. George ad - vanc - ing.



# THE WINTRY WINDS ARE BLOWING.

*mf* And while we greet the show, With ma-ny a loud ho, ho! *cres.* *pp*

*mf* And while we greet the show, . . . With ma-ny a loud ho, ho, ho, ho! Still *cres.* *pp*

*mf* And while we greet the show, With ma-ny a loud ho, ho! Still *cres.*

*mf* And while we greet the show, . . . With ma-ny a loud ho, ho! *cres.* *pp*

*p* Troll we the song, Thro' the dull night long, With a *rit.* *Vivace.*

*p* troll we the song, Thro' the dull night long, thro' the dull night long, With a *rit.*

*p* troll we the song, Thro' the dull night long, thro' the dull night long, With a *rit.*

*p* Troll we the song, Thro' the dull night long, With a *rit.* *Vivace.*

*meno f* tra li-ra, li-ra, li-ra lo, with a tra li-ra, li-ra lo, with a

*meno f* tra li-ra, li-ra lo, with a tra li-ra, li-ra, li-ra lo, with a

*meno f* tra li-ra, li-ra lo, with a tra li-ra, li-ra, li-ra lo, with a

*meno f* tra li-ra, li-ra lo, with a tra li-ra, li-ra lo, with a

*meno f* tra li-ra, li-ra lo, with a tra li-ra, li-ra lo, with a



THE WINTRY WINDS ARE BLOWING.

*tra* li - ra lo, . . with a *tra* li - ra, li - ra lo! . .

*tra* li - ra, li - ra, li - ra lo, li - ra lo, with a *tra* li - ra, li - ra, li - ra lo, li - ra lo!

*tra* li - ra, li - ra, li - ra lo, li - ra lo, with a *tra* li - ra, li - ra, li - ra lo, li - ra lo! And

*tra* li - ra lo! with a *tra* li - ra, li - ra lo!

And while we greet the show, With ma - ny a loud ho, ho!

And while we . . greet the show, With ma - ny a loud ho, ho! Still

while we greet the show, . . With ma - ny a loud ho, ho, ho, ho! Still

And while we greet the show, With ma - ny a loud ho, ho!

*Troll* we the song, Thro' the dull . . night long, With a

*troll* we the song, Thro' the dull night long, thro' the dull night long, With a

*troll* we the song, Thro' the dull night long, thro' the dull night long, With a

*Troll* we the song, Thro' the dull night long, With a



THE WINTRY WINDS ARE BLOWING.

tra li-ra, li-ra, li-ra lo, . . . with a tra li-ra, li-ra, li-ra lo, . . . with a

tra li-ra, li - ra lo, li-ra lo, with a tra li-ra, li - ra . . . lo, li-ra lo, with a

tra li-ra, li - ra lo, li-ra lo, with a tra li-ra, li - ra lo, li-ra lo, with a

tra li-ra, li-ra, li-ra lo, with a tra li-ra, li-ra, li - ra lo, with a

*cres.* *ff*

*cres.* *ff*

*cres.* *ff*

*cres.* *ff*

*piu f* *ff*

tra li-ra, li-ra, li-ra lo, . . . with a tra li-ra, li-ra lo.

tra li-ra, li-ra, li-ra lo, . . . with a tra li-ra, li-ra lo. . .

tra li-ra, li-ra, li-ra lo, . . . with a tra li-ra, li-ra lo.

tra li-ra, li-ra, li-ra lo, . . . with a tra - - li-ra lo.

*con tutta forza e molto rit.*

*con tutta forza e molto rit.*

*con tutta forza e molto rit.*

*con tutta forza e molto rit.*

*ff* *molto rit.*

COMPOSED FOR, AND DEDICATED TO, THE SYDNEY LEIDERTAFEL

## THE THREE JOLLY PIGEONS

A FOUR-PART SONG FOR MEN'S VOICES

THE WORDS FROM OLIVER GOLDSMITH'S "SHE STOOPS TO CONQUER"

THE MUSIC COMPOSED BY

HARVEY LÖHR.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 50 &amp; 51, Queen Street (E.C.); also in New York

*Vivace.*  
*mf*

ALTO.  
Let school masters puzzle their brain With grammar, and non-sense, and learning— Good

TENOR.  
Let school masters puzzle their brain With grammar, and non-sense, and learning— Good

1st  
BASS.  
Let school-masters puzzle their brain With grammar, and non-sense, and learning— Good

2nd  
BASS.  
Let school-masters puzzle their brain With grammar, and non-sense, and learning— Good

PIANO.  
(For practice only.)  
*mf*

*Vivace.*

*sf*

li-quer, I stout-ly main-tain, Gives ge-nus a bet-ter dis-cerning. Let them brag of their heathenish

*sf*

li-quer, I stout-ly main-tain, Gives ge-nus a bet-ter dis-cerning. Let them brag of their heathenish

*sf*

li-quer, I stout-ly main-tain, Gives ge-nus a bet-ter dis-cerning. Let them brag of their heathenish

*sf*

li-quer, I stout-ly main-tain, Gives ge-nus a bet-ter dis-cerning. Let them brag of their heathenish

*sf*

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# THE THREE JOLLY PIGEONS.

gods ; ... Their Lethes, their Styxes, and Stygians, their Lethes, their Lethes, their

gods ; ... Their Lethes, their Styxes, and Stygians, their Lethes, their Lethes, their

gods ; ... Their Lethes, their Styxes, and Stygians, their Lethes, their Lethes, their

gods ; ... Their Lethes, their Styxes, and Stygians, their Lethes, their Lethes, their

Le-thes, their Styx-es, and Sty-gians ; Their \*qui's, and their quae's, and their quod's, their

Le-thes, their Styx-es, and Sty-gians ; Their \*qui's, and their quae's, and their quod's, their

Le-thes, their Styx-es, and Sty-gians ; Their \*qui's, and their quae's, and their quod's, their

Le-thes, their Styx-es, and Sty-gians ; Their \*qui's, and their quae's, and their quod's, their

*cres.* qui's, and their quae's, and their quod's ; *f* They're all . . . but a par-cel of

*cres.* qui's, and their quae's, and their quod's ; *f* They're all . . . but a par-cel of

*cres.* qui's, and their quae's, and their quod's ; *f* They're all . . . but a par-cel of

*cres.* qui's, and their quae's, and their quod's ; *f* They're all . . . but a par-cel of

\* Pronounce qui and quae as in speaking.



# THE THREE JOLLY PIGEONS.

*mf*

pi - geons. To - rod-dle, to-roll, to - rod-dle, to-roll, to - rod-dle, to - rod-dle, to -

*mf*

pi - geons. To - rod-dle, to-roll, to - rod-dle, to-roll, to - rod-dle, to - rod-dle, to -

*mf*

pi - geons. To - rod-dle, to-roll, to - rod-dle, to-roll, to - rod-dle, to - rod-dle, to -

*mf*

pi - geons. To - rod-dle, to-roll, to - rod-dle, to-roll, to - rod-dle, to - rod-dle, to -

*pp*

roll. . . To - rod-dle, to-roll, to - rod-dle, to-roll, to - rod-dle, to - rod-dle, to -

*pp*

roll. . . To - rod-dle, to-roll, to - rod-dle, to-roll, to - rod-dle, to - rod-dle, to -

*pp*

roll. . . To - rod-dle, to-roll, to - rod-dle, to-roll, to - rod-dle, to - rod-dle, to -

*pp*

roll. . . To - rod-dle, to-roll, to - rod-dle, to-roll, to - rod-dle, to - rod-dle, to -

*mf*

- roll. . . To - rod-dle, to - rod-dle, to - roll, . . . to - roll. . .

*mf*

- roll. . . To - rod-dle, to - rod-dle, to - roll, . . . to - roll. . .

*mf*

- roll. . . To - rod-dle, to - rod-dle, to - roll, . . . to - roll. . .

*mf*

- roll. . . To - rod-dle, to - rod-dle, to - roll, . . . to - roll. . .



# THE THREE JOLLY PIGEONS.

*mf*

When meth - o - dist preachers come down, A - preaching that drinking is sin - ful, I'll

*mf*

When meth - o - dist preachers come down, A - preaching that drink - ing is sin - ful, I'll

*mf*

When meth - o - dist preachers come down, A - preaching that drink - ing is sin - ful, I'll

*mf*

When meth - o - dist preachers come down, A - preaching that drink - ing is sin - ful, I'll

*mf*

wa - ger the rascals a crown, They always preach best with a skinful, But when you come down with the

*mf*

wa - ger the rascals a crown, They always preach best with a skinful, But when you come down with the

*mf*

wa - ger the rascals a crown, They always preach best with a skinful, But when you come down with the

*mf*

wa - ger the rascals a crown, They always preach best with a skinful, But when you come down with the

pence, For a slice of their scurvy re - li - gion, for a slice, for a slice, for a

pence, For a slice of their scurvy re - li - gion, for a slice, for a slice, for a

pence, For a slice of their scurvy re - li - gion, for a slice, for a slice, for a

pence, For a slice of their scurvy re - li - gion, for a slice, for a slice, for a



# THE THREE JOLLY PIGEONS.

*cres.*

slice of their scur-vy re - li-gion, I'll leave it to all men of sense, I'll leave it to all men of

*cres.*

slice of their scur-vy re - li-gion, I'll leave it to all men of sense, I'll leave it to all men of

*cres.*

slice of their scur-vy re - li-gion, I'll leave it to all men of sense, I'll leave it to all men of

*cres.*

slice of their scur-vy re - li-gion, I'll leave it to all men of sense, I'll leave it to all men of

*f* sense— But you, . . my good friend, are the pi - geon. *mf* To - rod-dle, to-roll, to -

*f* sense— But you, . . my good friend, are the pi - geon. *mf* To - rod-dle, to-roll, to -

*f* sense— But you, . . my good friend, are the pi - geon. *mf* To - rod-dle, to-roll, to -

*f* sense— But you, . . my good friend, are the pi - geon. *mf* To - rod-dle, to-roll, to -

*pp* - rod-dle, to roll, to - rod-dle, to-roll, to - rod-dle, to - roll. . . To - rod-dle, to-roll, to - rod-dle, to - roll, to -

*pp* - rod-dle, to-roll, to - rod-dle, to-roll, to - rod-dle, to - roll. . . To - rod-dle, to-roll, to - rod-dle, to - roll, to -

*pp* - rod-dle, to-roll, to - rod-dle, to-roll, to - rod-dle, to - roll. . . To - rod-dle, to-roll, to - rod-dle, to - roll, to -

*pp* - rod-dle, to-roll, to - rod-dle, to-roll, to - rod-dle, to - roll. . . To - rod-dle, to-roll, to - rod-dle, to - roll, to -

*pp*



# THE THREE JOLLY PIGEONS.

The musical score is arranged in four systems, each with five staves. The first three staves in each system are for vocal parts (Soprano, Alto, and Tenor/Bass), and the last two are for piano accompaniment. The music is in 2/4 time with a key signature of one flat (B-flat). Dynamics include *mf* (mezzo-forte), *f* (forte), and *sf* (sforzando). The lyrics are as follows:

- rod-dle, to-rod-dle, to - roll. . . To - rod dle, to - rod-dle, to - roll. . . to -

- rod-dle, to-rod-dle, to - roll. . . To - rod-dle, to - rod-dle, to - roll. . . to -

- rod-dle, to-rod-dle, to - roll. . . To - rod-dle, to - rod-dle, to - roll. . . to -

- rod-dle, to-rod-dle, to - roll. . . To-rod-dle, to - rod-dle, to - roll. . . to -

- roll. . . Then come, put the jor - um a - bout, And let us be mer-ry and

- roll. . . Then come, put the jor - um a - bout, And let us be mer-ry and

- roll. . . Then come, put the jor - um a - bout, And let us be mer-ry and

- roll. . . Then come, put the jor - um a - bout, And let us be mer-ry and

clov-er; Our hearts and our li-quors are stout—Here's the three jol-ly pi-geons for ev-er. Let

clov-er; Our hearts and our li-quors are stout—Here's the three jol-ly pi-geons for ev-er. Let

clov-er; Our hearts and our li-quors are stout—Here's the three jol-ly pi-geons for ev-er. Let

clov-er; Our hearts and our li-quors are stout—Here's the three jol-ly pi-geons for ev-er. Let



# THE THREE JOLLY PIGEONS.

some cry up woodcock or hare; . . Your bustards, your ducks, and your widgeons; your bustards, your

some cry up woodcock or hare; . . Your bustards, your ducks, and your widgeons; your bustards, your

some cry up woodcock or hare; . . Your bustards, your ducks, and your widgeons; your bustards, your

some cry up woodcock or hare; . . Your bustards, your ducks, and your widgeons; your bustards,

bustards, your bustards, your ducks, and your widgeons; But of all the birds of the air, but of

bustards, your bustards, your ducks, and your widgeons; But of all the birds of the air, but of

bustards, your bustards, your ducks, and your widgeons; But of all the birds of the air, but of

your bustards, your bustards, your ducks, and your widgeons; But of all the birds of the air, but of

*cres.* all the birds of the air— *f* Here's a health . . to the three jol-ly pi-geons. *mf* To -

*cres.* all the birds of the air— *f* Here's a health . . to the three jol-ly pi-geons. *mf* To -

*cres.* all the birds of the air— *f* Here's a health . . to the three jol-ly pi-geons. *mf* To -

*cres.* all the birds of the air— *f* Here's a health . . to the three jol-ly pi-geons. *mf* To -



THE THREE JOLLY PIGEONS.

- rod-dle, to-roll, to-rod-dle, to-roll, to-rod-dle, to-rod-dle, to-roll. . . To-  
 - rod-dle, to-roll, to-rod-dle, to-roll, to-rod-dle, to-rod-dle, to-roll. . . To-  
 - rod-dle, to-roll, to-rod-dle, to-roll, to-rod-dle, to-rod-dle, to-roll. . . To-  
 - rod-dle, to-roll, to-rod-dle, to-roll, to-rod-dle, to-rod-dle, to-roll. . . To-

- rod-dle, to-roll, to-rod-dle, to-roll, to-rod-dle, to-rod-dle, to-roll. . . To-  
 - rod-dle, to-roll, to-rod-dle, to-roll, to-rod-dle, to-rod-dle, to-roll. . . To-  
 - rod-dle, to-roll, to-rod-dle, to-roll, to-rod-dle, to-rod-dle, to-roll. . . To-  
 - rod-dle, to-roll, to-rod-dle, to-roll, to-rod-dle, to-rod-dle, to-roll. . .

- rod-dle, to-rod-dle, to-roll, to-roll, to-rod-dle, to-roll, to-rod-dle, to-roll.  
 - rod-dle, to-rod-dle, to-roll, to-roll, to-rod-dle, to-roll, to-rod-dle, to-roll.  
 - rod-dle, to-rod-dle, to-roll, to-roll, to-rod-dle, to-roll, to-rod-dle, to-roll.  
 To-rod-dle, to-rod-dle, to-roll, to-roll, to-roll, to-roll, to-roll, to-roll.



# WHERE SUNLESS RIVERS WEEP

COMPOSED BY  
CHARLES L. NAYLOR.

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158. Come, live with me ... A. Carnall 3d.
159. Thro' yon lattice window ... Eisenhofer 4d.
160. Breathe, my harp ... H. R. Bishop 3d.

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161. Fare thee well! ... C. A. Macrone 4d.
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171. Glorious May ... H. Hofmann 3d.
172. In Springtime ... H. Hofmann 4d.
173. Our Maxim ... H. Hofmann 3d.
174. In dulci jubilo ... H. Hofmann 4d.
175. Dim and grey appear the mountains ... Franz Abt 3d.
176. At Andernach in Rhineland ... Do. 3d.
177. The Grave of a Singer ... Do. 3d.
178. Laughing ... Do. 4d.
179. Tell me where is fancy bred ... Pinsuti 3d.
180. Hymn to Cynthia ... B. Tours 3d.
181. The Patriot ... C. H. Lloyd 2d.

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182. A sad disappointment ... McCheane 2d.
183. Cold blows the wind ... G. C. Martin 3d.
184. Fly to my mistress ... C. H. Lloyd 3d.
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190. Sad, that I must turn to dust ... J. Raff 2d.
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195. A wet sheet and a flowing sea ... C. H. Lloyd 3d.
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197. The Norman elder ... A. E. Dyer 3d.
198. The song of the chase ... R. Schumann 4d.
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## WHERE SUNLESS RIVERS WEEP

A FOUR-PART SONG FOR MEN'S VOICES

THE WORDS WRITTEN BY CHRISTINA ROSSETTI\*

THE MUSIC COMPOSED BY

CHARLES L. NAYLOR

B.A.; MUS. BAC., CANTAB.; ORGANIST OF ST. PETER'S, HARROGATE.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 80 &amp; 81, QUEEN STREET (E.C.); also in New York.

*Moderato.*

ALTO. *mf* Where sun - less riv - ers weep Their waves in - to the deep, Sho

TENOR. *mf* Where sun - less riv - ers weep Their waves in - to the . . deep, Sho

2nd TENOR (OR 1st BASS). *mf* Where sun - less riv - ers weep Their waves in - to the deep, Sho

BASS. *mf* Where sun - less riv - ers weep Their waves in - to the deep, Sho

PIANO. *Moderato.*  
♩ = 120.  
(For practice only.) *mf*

sleeps a charmed sleep; A - wake her not. *mf* Led by a sin - gle star . . . Sho

sleeps a charmed sleep; A - wake her not. *mf* Led by a sin - gle star . . . Sho

sleeps a charmed sleep; A - wake her not. *mf* Led by a sin - gle star . . . She came from

sleeps a charmed sleep; A - wake her not. *mf* Led by a sin - gle star Sho

*p* *mf*

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# WHERE SUNLESS RIVERS WEEP.

came from ve - ry far, To seek where shadows are, . . . Her plea - sant lot.

came from ve - ry far, . . . To seek where shadows are, Her plea - sant lot.

ve - ry far, To seek where sha - dows are, Her plea - sant lot.

came from ve - ry far, To seek where sha - dows are, Her plea - sant lot.

*mf* She left the ro - sy morn, She left the fields of corn, For twi - light cold and

*mf* She left the ro - sy morn, She left the fields of . . . corn, For twi - light cold and

*mf* She left the ro - sy morn, She left the fields of corn, For twi - light cold and

*mf* She left the ro - sy morn, She left the fields of corn, For twi - light cold and

*p* lorn, And wa - ter springs. *mf* Thro' sleep, as thro' a veil, . . . She

*p* lorn, And wa - ter springs. *mf* Thro' sleep, as thro' a veil, . . . She

*p* lorn, And wa - ter springs. *mf* Thro' sleep, as thro' a veil, . . . She sees the

*p* lorn, And wa - ter springs. *mf* Thro' sleep as thro' a veil, She



# WHERE SUNLESS RIVERS WEEP.

sees the sky look pale, And hears the night-in-gale, . . . That sad - ly sings.

sees the sky look pale, . . . And hears the night-in-gale, That sad - ly sings.

sky look pale, And hears the night-in-gale, That sad - ly sings.

sees the sky look pale, And hears the night-in-gale, That sad - ly sings.

*p* Rest, rest, a per-fect rest Shed o-ver brow and breast; Her face is towards the *cres.*

*p* Rest, rest, a per-fect rest Shed o-ver brow and breast; Her face is towards the *cres.*

*p* Rest, rest, a per-fect rest Shed o-ver brow . . . and breast; Her face is *cres.*

*p* Rest, rest, a per-fect rest Shed o-ver brow and breast; Her face is towards the *cres.*

west, The pur-ple land. She can-not see the grain

west, The pur-ple land. She can-not see the grain Rip'n-ing on

towards The pur-ple land. She can-not see the grain . . . On

west, The pur-ple land. She can-not see the grain On



WHERE SUNLESS RIVERS WEEP.

Rip'n-ing on hill and plain, . . She can - not feel the rain Up - on her hand.

hill and . . plain, She can - not feel the rain Up - on her hand.

hill and . . plain, . . She can - not feel the rain Up - on her hand.

hill and plain, . . She can - not feel the rain Up - on her hand.

Rest, rest, for ev - er - more, Up - on a moss - y shore ; Rest,

Rest, rest, for ev - er - more, Up - on a moss - y shore ; Rest,

Rest, rest, for ev - er - more, Up - on a moss - y shore ; Rest,

Rest, rest, for ev - er - more, Up - on a moss - y shore ; Rest,

rest at the heart's core Till time shall cease : Sleep, that no pain shall

rest at the heart's core Till time shall cease : Sleep, that no pain shall

rest at the heart's core Till time shall cease : Sleep, that no pain shall

rest at the heart's core Till time shall cease : Sleep, that no pain shall

WHERE SUNLESS RIVERS WEEP.

wake, Night that no morn shall break, Till joy shall o-ver-take . . Her

wake, Night that no morn shall break, Till joy shall o-ver-take Her

wake, Night that no morn shall break, Till joy, joy shall o-ver-take Her

wake, Night that no morn shall break, Till joy shall o-ver-take Her

per-fect peace, Till joy shall o-ver-take Her per-fect peace.

per-fect peace, Till joy shall o-ver-take . . Her per-fect peace.

per-fect peace, Till joy shall o-ver-take . . Her per-fect peace.

per-fect peace, Till joy shall o-ver-take . . Her per-fect peace.



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## FOR

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	— Thou comest here to the land .. 6d.	

LONDON & NEW YORK: NOVELLO, EWER AND CO.

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COME, MY DEAR ONE, SHARE MY  
GLADNESS

A FOUR-PART SONG

THE WORDS WRITTEN BY W. D. SCULL, B.A.

THE MUSIC COMPOSED BY

J. VARLEY ROBERTS.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andantino.*

ALTO. *mf* Come, my dear one, share my glad - ness, Let my love dis - pel thy sad - ness,

1st TENOR. *mf* Come, my dear one, share my glad - ness, Let my love dis - pel thy sad - ness,

2nd TENOR. *mf* Come, my dear one, share my glad - ness, Let my love dis - pel thy sad - ness,

BASS. *mf* Come, my dear one, share my glad - ness, Let my love dis - pel thy sad - ness,

PIANO. (For practice only.) *mf* *Andantino.*

*mp* In - to night a - way, . . in - to night a - way; Wait - ing by thy

*mp* In - to night a - way, . . in - to night a - way; . . . Wait - ing by thy

*mp* In - to night a - way, . . in - to night a - way; . . . Wait - ing by thy

*mp* In - to night, in - to night a - way, . . to night . . a - way;

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( 1 )



COME, MY DEAR ONE, SHARE MY GLADNESS.

lat - tice sigh - ing, While the sil - ver moon is dy - ing, Here, I sing my lay, . . .

lat - tice sigh - ing, While the sil - ver moon is dy - ing, Here, I sing my lay, . . .

lat - tice sigh - ing, While the sil - ver moon is dy - ing, Here, here, I sing my

sigh - ing, dy - ing, Here, here, I sing my

*cres.* here, I sing my lay, . . . here, I sing my lay, I sing, I sing . . . my

*cres.* here, I sing my lay, . . . here, I sing my lay, I sing, I sing my

*cres.* lay, here, I sing, . . . here, I sing my lay, . . . I sing . . . my . . .

*cres.* lay, here I sing, here, I sing my lay, . . . I sing . . . my

*rall.* lay. *a tempo.* Come, my dear one, hast thou sor - row, Then thy heart shall gladness bor - row,

*rall.* lay. *a tempo.* Come, my dear one, hast thou sor - row, Then thy heart shall glad - ness bor - row,

*rall.* lay. *a tempo.* Come, come, hast thou sor - row, Then thy heart shall gladness bor - row,

*rall.* lay. *a tempo.* Come, come, hast thou sor - row, Then thy heart shall gladness bor - row,

*rall.* *a tempo.* mp



COME, MY DEAR ONE. SHARE MY GLADNESS.

*mf* From my heart so gay, my heart so gay, my heart so gay. *f* For the joy of love's dear greeting.  
*mf* From my heart so gay, my heart so gay, my heart so gay. *f* For the joy of love's dear greet-ing,  
*mf* From my heart, from my heart so gay, my heart so gay. *f* For the joy of love's dear greet-ing,  
 From . . my heart, from my heart so gay, For the joy of love's dear greet-ing,

Bring-eth rap-ture nev-er fleet-ing, Turn-eth night to day, turn-eth night to day,

Bring-eth rap-ture nev-er fleet-ing, Turn-eth night to day,

Bring-eth rap-ture nev-er fleet-ing, Turn-eth night to day,

Bring-eth rap-ture nev-er fleet-ing, Turn-eth night to day,

Bring-eth rap-ture nev-er fleet-ing, Turn-eth night to day,

day, For the joy of love's dear greet-ing, Bring-eth rap-ture nev - er fleet-ing,  
 turn - eth night to day, The joy of love's dear greet-ing, Bring-eth rap - ture nev - er fleet-ing,  
 turn - eth night to day, The joy of love's dear greet-ing, Bring-eth rap - ture nev - er fleet-ing,  
 turn - eth night to day, The joy of love's dear greet-ing, Bring-eth rap - ture nev - er fleet-ing,  
 turn - eth night to day, The joy of love's dear greet-ing, Bring-eth rap - ture nev - er fleet-ing,



COME, MY DEAR ONE, SHARE MY GLADNESS.

Turn-eth night to day, . . . turn-eth night to day, . . . For the joy of love's dear greeting,

Turn-eth night to day, . . . turn-eth night to day, . . . For the joy of love's dear greeting,

Turn-eth night to day, . . . turn-eth night to day, . . . For the joy of love's dear greeting,

Turneth night to day, . . . For the joy of love's, . . . of love's dear greeting,

Bring-eth rap-ture nev-er fleet-ing, Turn-eth night to day, turn-eth night to day. . .

Bring-eth rap-ture nev-er fleet-ing, Turn-eth night to day, . . . turn-eth night to day. . .

Bring-eth rap-ture nev-er fleet-ing, Turn-eth night to day, turn-eth night to day. . .

Bring-eth rap-ture nev-er fleet-ing, Turn-eth night to day, . . . turn-eth night to day. . .

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66. O most Holy One ... 2d.
67. \*He who trusts in ladies fair  
Eisenhofer 3d.
68. Spring's delight ... Müller 4d.
69. Absence ... F. Schneider 2d.
70. On fragrant myrtles ... Müller 3d.
71. O cruel maid ... Kalliwoda 2d.
72. Twine ye roses in your hair ... Pohlentz 2d.
73. The sun is gone ... Bergt 2d.
74. \*Ah! with me (Deh! con me) Seyfried 3d.
75. Dear maid ... L. de Call 2d.
76. I tell thee, boy ... Grassini 4d.
77. Soldiers' chorus ... H. Werner 2d.
78. The Ladies ... Reichardt 4d.
79. The Mariner's song ... M. Haydn 2d.
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84. Wave high your hats ... Baur 2d.
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86. Dr. St. Paul ... Zelter 3d.
87. Oft when eve has rest ... L. de Call 2d.
88. The Twelve ... G. W. Fink 3d.
89. Lord, I pray Thee (Liberate me, Domine)  
Kalliwoda 2d.
90. The Chapel ... C. Kreutzer 3d.
91. Every rustling tree ... Kuhlau 2d.
92. The Rifleman ... F. Otto 2d.
93. Pleasing pain ... L. de Call 2d.
94. Through woods and fields ... C. Kreutzer 4d.
95. The Cuckoo ... L. Spohr 4d.
96. Peace of Mind ... Steinacker 4d.
97. Huntsman's Joy ... C. Kreutzer 3d.
98. Maiden, listen ... C. F. Adam 2d.
99. Beautiful clouds ... H. Werner 2d.
100. Must I, then, part from thee ... F. Otto 2d.
101. War song ... H. Werner 2d.

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102. Slumber sweetly... Eisenhofer 2d.
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104. Huntsman's song ... Pohlentz 4d.
105. Spring-time ... C. Kreutzer 3d.
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113. \*Gondolier's serenade ... F. Schubert 4d.
114. Hie thee, shallop ... Kücken 4d.
115. The banners wave ... Kücken 3d.
116. The Miller's Daughter ... Hartel 6d.
117. Go, speed thy flight ... Otto 3d.
118. Let us be joyful ... Schneider 3d.

## VOLUME V.—Cloth, gilt edges, 5/-

119. The Trooper's song ... Weber 2d.
120. Not a spot on earth ... P. Winter 2d.
121. Say, shall the heart ... P. Winter 2d.
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123. Where's the gain of care ... L. de Call 3d.
124. Convivial song ... B. Molique 3d.
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135. Good-night ... P. Kücken 3d.
136. Love and courage ... L. Spohr 3d.
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139. Hard Times ... J. Dürrner 4d.
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141. Tears of anguish ... G. Reichardt 3d.
142. Gentle sounds are floating ... Müller 4d.
143. O Fatherland ... Franz Abt 2d.
144. Merry May ... Franz Abt 3d.
145. Thuringian Volkssong ... Franz Abt 2d.
146. Farewell, thou lovely forest ... P. Abt 2d.
147. Evening ... P. Abt 3d.
148. Union ... A. B. Marachner 2d.
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COMPOSED EXPRESSLY FOR THE SOUTH LONDON MUSICAL CLUB.

## A LOVER'S COUNSEL

A FOUR-PART SONG FOR MALE VOICES

THE WORDS WRITTEN BY F. WYVILLE HOME

THE MUSIC COMPOSED BY

FREDERIC H. COWEN.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Andante.*

1st TENOR. *p* Have you seen my la-dy's eyes *mf* Flash with

2nd TENOR. *p* Have you seen my la-dy's eyes *mf* Flash with

1st BASS. *p* Have you seen my la-dy's eyes . . . *mf* Flash with

2nd BASS. *p* Have you seen my la-dy's eyes . . . *mf* Flash with

PIANO. *Andante.* *p* *mf*

♩-54.  
(aut lib.)

*mf* *espress.*

laugh - ter kind and bright? . . . Nev - er dews from dawn-ing skies . .

*mf* *espress.*

laugh - ter kind and bright? . . . Nev - er dews from dawn-ing skies . .

*mf* *espress.*

laugh - ter kind and bright? . . . Nev - er dews from dawn-ing skies

*mf* *espress.*

laugh - ter kind and bright? . . . Nev - - er dews from skies Drew

*mf* *espress.*

This Part-Song may also be had arranged for S.A.T.B.

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# A LOVER'S COUNSEL.

Drew so fair and fine a light. . . Should you see them you were lost ; . .

Drew so fair and fine a light. . . Should you see them you were lost ; . .

so fine a light. . . Should you see them you were lost ; . .

*f* Shun them, *p* shun them, *mf* count the cost. *dim.*

*f* Shun them, *p* shun them, *mf* count the cost. *mf* If . . she do not smile,

*f* Shun them, *p* shun them, *mf* count the cost. *mf* If . . she do not smile,

*f* Shun them, *p* shun them, *mf* count the cost.

*p* If she do not smile on you, *cres.* *mf* *poco rall.* Look not on her, *express.*

*p* smile . . on you, *cres.* if she do not smile on you, *mf* *poco rall.* Look not on her,

*p* smile . . on you, *cres.* if she do not smile on you, *mf* *poco rall.* Look not on her,

*p* If she do not smile on you, *cres.* *mf* *poco rall.* Look not,



# A LOVER'S COUNSEL.

*a tempo.*

*p* look not on her, lest you rue. *pp* Have you  
*p* look not on her, lest you rue. *pp* Have you  
*p* look not on her, lest you rue. *pp* Have you seen my la - dy dream . .  
*p* look not on her, lest you rue. *pp* Have you seen my la - dy dream . .

*pp a tempo.*

seen my la - dy dream In an hour of soft re - pose? . .  
 seen my la - dy dream In an hour of soft re - pose? . .  
*pp* In an hour of soft re - pose? . .  
*pp* In an hour of soft re - pose? . .  
*mf*

*poco cres.*  
 Like shut li - lies of the stream Are her eye - lids when they close. . .  
*poco cres.*  
 Like shut li - lies of the stream Are her eye - lids when they close. . .  
*poco cres.*  
 Like shut li - lies of the stream Are her eye - lids when they close.  
*poco cres.*  
 Like li - lies of the stream Are . . her eye - lids when they close.

*mf*



# A LOVER'S COUNSEL

*p* Gaze not thi-ther, *pp* if you're wise, *mf* She's too fair for mor-tal eyes. *p*

*p* Gaze not thi-ther, *pp* if you're wise, *mf* She's too fair for mor-tal eyes. *p* If . . she do not dream,

*p* Gaze not thi-ther, *pp* if you're wise, *mf* She's too fair for mor-tal eyes. *p* If . . she do not dream,

*p* Gaze not thi-ther, *pp* if you're wise, *mf* She's too fair for mor-tal eyes.

*dim.* *cres.* *mf* If she do not dream of you, *poco rall.* Look not on her, *cres.* *mf* *poco rall.*

*p* dream . . of you, *cres.* If she do not dream of you, *mf* *poco rall.* Look not on her,

*p* dream . . of you, *cres.* If she do not dream of you, *mf* *poco rall.* Look not on her,

*p* If she do not dream of you, *cres.* *mf* *poco rall.* Look not,

*p* look not on her, *pp* lest you rue. *a tempo.* *mf* Lift-ing

*p* look not on her, *pp* lest you rue. *a tempo.* *mf* Lift-ing

*p* look not on her, *pp* lest you rue. *mf* *a tempo.* Have you heard my la-dy sing, Lift-ing

*p* look not on her, *pp* lest you rue. *mf* *a tempo.* Have you heard my la-dy sing, Lift-ing



### A LOVER'S COUNSEL.

up her pret - ty throat? Nev - er wood - land bird of Spring, . .

up her pret - ty throat? . . Nev - er wood - land bird of Spring,

up her pret - ty throat? . . Nev - er bird of Spring, Shook

up her pret - ty throat? . . Nev - er bird of Spring, Shook

up her pret - ty throat? . . Nev - er bird of Spring, Shook

The musical score is arranged in five systems. The first system shows the vocal melody in treble clef with lyrics 'Shook night's heart with such a note.' and 'Come not near, . .'. The second system continues the vocal melody with lyrics 'Shook night's heart with such a note, . . . with such a note.' and includes a piano (p) dynamic marking. The third system shows the vocal melody in treble clef with lyrics 'night with such a note, with such a note.' and includes a piano (p) dynamic marking. The fourth system shows the vocal melody in treble clef with lyrics 'night with such a note, such a note.' and includes a piano (p) dynamic marking. The fifth system shows the piano accompaniment in treble and bass clefs, with a piano (p) dynamic marking.

Shook night's heart with such a note. Come not near, . .

Shook night's heart with such a note, . . . with such a note.

night with such a note, with such a note.

night with such a note, such a note.

*p*

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal staves and piano accompaniment. The lyrics are: "List not to . . her, come not near ; . . 'Tis too sweet for mor-tal ear. . .". The score features various musical notations such as treble and bass clefs, key signatures (one flat), time signatures (3/4), and dynamic markings like *dim.* (diminuendo) and *p* (piano). The piano part includes triplet figures and arpeggiated chords.

# A LOVER'S COUNSEL

*cres.*  
If she do not sing, if she do not sing for

*p* *dim.* *cres.*  
If.. she do not sing, sing . . . for you, if she do not sing, if she do not sing for

*p* *dim.* *cres.*  
If.. she do not sing, sing . . . for you, if she do not sing, if she do not sing for

*cres.*  
If she do not sing, if she do not sing for

*espress.*  
*rall. al fine.* *poco dim.* *f*  
you, . . . Do not heark - en, do not heark - en, lest you rue.

*f* *rall. al fine.* *poco dim.* *f*  
you, . . . Do not heark - en, do not heark - en, lest you rue.

*f* *rall. al fine.* *poco dim.* *f*  
you, . . . Do not heark - en, do not heark - en, lest you rue.

*f* *rall. al fine.* *poco dim.* *f*  
you, Do not heark - en, do not heark - en, lest you rue.



# THE ORPHEUS—(continued).

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155. Come, let us join the roundelay Beale 2d.  
156. What ho! what, shepherd, ho! Beale 3d.  
157. Home they brought her warrior dead  
J. Barnby 2d.  
158. Come, live with me ... A. Carnall 3d.  
159. Thro' yon lattice window Eisenhofer 4d.  
160. Breathe, my harp ... H. R. Bishop 3d.  
161. Fare thee well! ... C. A. Macirone 4d.  
162. Come, follow me ... E. T. Driffield 4d.  
163. Autumn is come again... F. Corder 4d.  
164. Great Orpheus ... A. C. Mackenzie 6d.  
165. Tom he was a piper's son Driffield 4d.  
166. O mistress mine... Driffield 3d.  
167. The Love Spell ... T. B. Evison 3d.  
168. I wish to tune my quiv'ring lyre  
S. S. Wesley 6d.  
169. Roaming ... H. Hofmann 2d.  
170. Sir Cuckoo ... H. Hofmann 4d.  
171. Glorious May ... H. Hofmann 3d.  
172. In Springtime ... H. Hofmann 4d.  
173. Our Maxim ... H. Hofmann 3d.  
174. In dulci júbilo ... H. Hofmann 4d.  
175. Dim and grey appear ... F. Abt 3d.  
176. At Andernach in Rhineland F. Abt 3d.  
177. The Grave of a Singer ... F. Abt 3d.  
178. Laughing ... F. Abt 4d.  
179. Tell me where la fancy bred Pinsauti 3d.  
180. Hymn to Cynthia ... B. Tours 3d.  
181. The Patriot ... C. H. Lloyd 2d.

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182. A sad disappointment ... McCheane 2d.  
183. Cold blows the wind G. C. Martin 3d.  
184. Fly to my mistress ... C. H. Lloyd 3d.  
185. Fisherman's song ... J. Raff 3d.  
186. Herdman's song ... J. Raff 2d.  
187. Alpine Hunter's song ... J. Raff 2d.  
188. Come, brother, gaily drink J. Raff 4d.  
189. Winter song ... J. Raff 2d.  
190. Sad, that I must turn to dust J. Raff 2d.  
191. Cosnach's Drinking song J. Raff 2d.  
192. One little star in the heaven J. Raff 2d.  
193. A mighty king in wine ... J. Raff 2d.  
194. God rules alone ... J. Raff 2d.  
195. \*A wet sheet and a flowing sea C. H. Lloyd 3d.  
196. Stars of the summer night W. Cruickshank 3d.  
197. The Norman clder ... A. E. Dyer 3d.  
198. The song of the chase R. Schumann 4d.  
199. Have a care! ... R. Schumann 4d.  
200. Hunter's morning song R. Schumann 4d.  
201. At break of day ... R. Schumann 4d.  
202. In full chase ... R. Schumann 4d.  
203. If doughty deeds Gerard F. Cobb 4d.  
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205. Youth and love ... Theodore Distin 3d.  
206. Calm in the lake ... Franz Abt 2d.  
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212. Come, fill ye right merrily C. E. Stephens 4d.  
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252. A lover's counsel ... F. H. Cowen 3d.  
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328. Eventide ... J. Robinson 2d.  
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330. Creation's Hymn ... Beethoven 2d.  
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336. Hope ... G. Garrett 6d.  
337. Good night, beloved ... Pinsuti 3d.  
338. Rule, Britannia... ... Arne 3d.  
339. Morgenlied ... C. W. Pearce 3d.  
340. Love's philosophy A. H. Brewer 4d.  
341. Hail, sweet peace J. B. Lott 4d.  
342. Thou art gone to the grave C. L. Williams 2d.  
343. Cupid, look about thee J. Stainer 4d.  
344. Jack Horner ... T. Distin 4d.  
345. The last rose of summer T. Distin 2d.  
346. Good-night, beloved M. B. Foster 3d.  
347. My dearie ... M. B. Foster 2d.  
348. When through the Piazzetta M. B. Foster 3d.  
349. Three Men of Gotham C. H. Lloyd 3d.  
350. Song of the Minnesingers H. Leslie 4d.  
351. Sweet, if you love me ... C. Harris 3d.  
352. Good-night ... C. Harris 3d.  
353. List for the breeze ... J. Goss 2d.  
354. O little harbinger of day J. Goss 3d.  
355. Hark, jolly shepherds A. H. Brewer 3d.  
356. Down in yon summer vale C. Wood 2d.  
357. Hymn before action H. W. Davies 4d.  
358. Tally-ho! ... C. L. Williams 4d.  
359. Sweet and Low ... J. Barnby 2d.



To ARTHUR H. D. PRENDERGAST, ESQ., Honorary Conductor of the Lombard Amateur Musical Society.

## THE TRYSTING TREE

A FOUR-PART SONG FOR MALE VOICES

THE WORDS FROM "FOLIORUM SILVULA" (By permission).

THE MUSIC COMPOSED BY

GEORGE J. BENNETT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and So &amp; St. Queen Street (E.C.); also in New York.

*Andante sentimentale.*  
*legato.*

ALTO.  
When the dew is on the grass, And the moon-light on the

1st TENOR.  
When the dew is on the grass, And the moon-light on the

2nd TENOR  
AND  
1st BASS.  
When the dew is on the grass, And the moon-light on . . the

2nd BASS.  
When the dew is on the grass, And the moon-light on the

*Andante sentimentale.*  
*p*

PIANO.  
76.  
(For practice only.)

tree, . . Through the soft night . . . will I . . pass, . . will I

tree, . . Through the soft night . . . will I . .

tree, . . Through the soft night . . . will I . .

tree, Through the soft night will I

An arrangement of this Part Song for S.A.T.B. is published in NOVELLO'S PART-SONG BOOK, No. 665, price 2d.  
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# THE TRYSTING TREE.

*pass,* light - ly steal - ing, light - ly steal - ing, love, to thee. *rit. fp. dim.*

*pass,* Light - ly steal - ing, light - ly steal - ing, love, to thee. *rit. fp. dim.*

*pass,* Light - ly steal - ing, light - ly steal - ing, love, to thee. *rit. fp. dim.*

*pass,* . . . Light - ly steal - ing, light - ly steal - ing, love, to thee. *rit. fp. dim.*

*a tempo.* When the hush'd winds in the shade Murmur fit - ful as in sleep, And the

*a tempo.* When the hush'd winds in the shade Murmur fit - ful as in sleep, And the

*a tempo.* When the hush'd winds in the shade Murmur fit - ful as . . in sleep, And the

*a tempo.* When the hush'd winds in the shade Murmur fit - ful as in sleep, And the

*p a tempo.*

*dim.* hues . . of day-light fade . . On the bo-som of . . the deep, . . When the

*dim.* hues of day-light fade . . On the bo-som of the deep, . . When the

*dim.* hues of day-light fade . . On the bo som of . . the deep, . .

*dim.* hues . . of day-light fade . . On the bo-som of the deep, . .

*dim.*

# THE TRYSTING TREE

birds . . . have hush'd . . . their song,  
birds . . . have hush'd . . . their song,  
And the swain . . . hath left . . . the lea, . . .  
And the swain . . . hath left . . . the lea, . . .

Gent - ly will I glide a-long, gent - ly will I glide a-long To our qui - et  
Gent - ly will I glide a-long, gent - ly will I glide a-long To our qui - et  
Gent - ly will I glide a-long, gent - ly will I glide a-long To our qui - et  
Gent - ly will I glide a-long, gent - ly will I glide a-long To our qui - et

tryst . . . ing tree, . . .  
tryst . . . ing tree, . . .  
tryst . . . ing tree, . . .  
tryst . . . ing tree, . . .  
tryst . . . ing tree, . . .



# THE TRYSTING TREE.

*a tempo.*  
*p* While the moon - beam, pale and cold, Glan-ces through the for - est glade, Shall thy

*a tempo.*  
*p* While the moon - beam, pale and cold, Glan-ces through the for - est glade, Shall thy

*a tempo.*  
*p* While the moon - beam, pale and cold, . . Glan-ces through the for - est glade, Shall thy

*a tempo.*  
*p* While the moon - beam, pale and cold, Glan-ces through the for - est glade, Shall thy

*p a tempo.*

tale of love be told, . . And thy vows . . of truth be made, . . Shall thy

tale of love be told, . . And thy vows of truth be made, . . Shall thy

tale of love be told, . . And thy vows of truth be made, . . Shall thy

tale of love be told, . . And thy vows of truth be made, . . Shall thy

*f*

*rit.*  
*p* tale of love be told, thy tale . . of . . love . . be told. *pp*

*rit.*  
*p* tale of love be told, thy tale . . of . . love . . be told. *pp*

*rit.*  
*p* tale of love . . be told, thy tale of love . . be told. *pp*

*rit.*  
*p* tale of love be told, . . thy tale . . of . . love . . be told. *pp*

*rit.*  
*p* tale of love be told, . . thy tale . . of . . love . . be told. *pp*

TO ARTHUR H. D. PRENDERGAST, ESQ., HON. CONDUCTOR OF THE LONDON AMATEUR MUSICAL SOCIETY.

## I LOVE MY JEAN

FOUR-PART SONG FOR MALE VOICES

THE WORDS WRITTEN BY ROBERT BURNS

THE MUSIC COMPOSED BY

GEORGE J. BENNETT.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

*Vivace.*

ALTO. *mf* Of a' the airts the wind can blaw, *f* I dear-ly like the west,

TENOR. *mf* Of a' the airts the wind can blaw, *f* I dear-ly like the west,

BARITONE. *mf* Of a' the airts the wind can blaw, *f* I dear-ly like the west,

BASS. *mf* Of a' the airts the wind can blaw, *f* I dear-ly like the west,

PIANO. *mf* *f*

♩ = 100.  
(For practice only.)

*af*

For there the bonnie las-sie lives, *p* The las-sie I . . lo'e . .

*af*

For there the bon-nie las-sie lives, *p* The las-sie I . . lo'e . .

*af*

For there the bon-nie las-sie lives, *p* The las-sie I . . lo'e . .

*af*

For there the bon-nie las-sie lives, *p* The las-sie I . . lo'e . .

*af* *p*



# I LOVE MY JEAN.

best; There wild woods grow, .. and riv - ers row, And monie a hill . . be -

best; There wild woods grow, and riv - ers row, And monie a hill be -

best; There wild woods grow, .. and riv - ers row, And monie a hill . . be -

best; There wild woods grow, and riv - ers .. row, and monie a

*cres.*

*cres.*

*cres.*

*cres.*

*cres.*

- tween, By day and night my fan - cy's flight Is ev - er

- tween, By day and night my fan - cy's flight Is ev - er

- tween, By day and night my fan - cy's flight Is ev - er

hill . . . be - tween, By day and night my fan - cy's flight Is ev - er

*mf*

*f*

*mf*

*f*

wi' my Jean, . . . is ev - er wi' . . . my Jean.

wi' my Jean, . . . is ev - er wi' my Jean.

wi' my Jean, . . . is ev - er wi' my Jean.

wi' my Jean, . . . is ov - er wi' my Jean.

*rit.*

*p rit.*

*p rit.*

*p rit.*

*p rit.*



# I LOVE MY JEAN.

*a tempo.*  
*mf* I see her in the dew - y flowers, I see her sweet and fair;  
*a tempo.*  
*mf* I see her in the dew - y flowers, I see her sweet and fair;  
*a tempo.*  
*mf* I see her in the dew - y flowers, I see her sweet and fair;  
*a tempo.*  
*mf* I see her in the dew - y flowers, I see her sweet and fair;  
*mf a tempo.* *f*

I hear her in the tune - fu' birds, I hear her charm . . . the  
I hear her in the tune - fu' birds, I hear her charm . . . the  
I hear her in the tune - fu' birds, I hear her charm . . . the  
I hear her in the tune - fu' birds, I hear her charm . . . the

air; There's not a bon-nie flower that springs By foun-tain, shaw, . . or  
air; There's not a bon-nie flower that springs By foun-tain, shaw, . . or  
air; There's not a bon-nie flower that springs By foun-tain, shaw, . . or  
air; There's not a bon-nie flower . . that springs By foun-tain, shaw, or



# I LOVE MY JEAN.

green; There's not a bon-nie bird that sings, But minds me o' my Jean, . . .

green; There's not a bon-nie bird that sings, But minds me o' my

green; There's not a bon-nie bird that sings, But minds me o' my

green; . . . There's not a bon-nie bird that sings, But minds me o' my

but minds me o' . . . my . . . Jean.

Jean, . . . but minds me o' . . . my Jean.

Jean, but minds me o' . . . my . . . Jean.

Jean, . . . but minds me o' . . . my Jean.

An arrangement for S.A.T.B. may also be had.

